國立高雄第一科技大學
口筆譯研究所

碩士論文

台灣圖象詩英譯初探

English Translation of Taiwan's Concrete Poetry: A Preliminary Study

研究生：沈碁恕 Shen Ci-shu

指導教授 ：吳怡萍 Dr. Wu Yi-ping

中華民國一百年一月

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碩士論文

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摘要

本研究採用古特(Ernst-August Gutt)運用關聯理論(Relevance Theory)所導出的翻譯程序作為指引,旨在進行台灣圖象詩的英譯實作。本研究首先將台灣圖象詩分為三個主要類型:視覺詩、聽覺詩和動態詩,再依照各類圖象詩的特性,選出台灣詩人詹冰、陳黎及林燿德所創作的四首圖象詩進行英譯實作,探討這三類圖象詩之可譯性與可行的翻譯策略。大陸學者王珂指出,台灣擁有全球華人社會最成熟的圖象詩創作與研究。儘管如此,多數台灣圖象詩卻尚未有英文譯本,在國際的能見度十分有限。由此可見,透過英譯向西方讀者介紹台灣圖象詩實為刻不容緩。

本研究依循古特的翻譯程序,將英譯實作劃分為兩大階段。在第一階段,筆者先找出作者的可能意圖、區分文中的顯義與隱義、最後針對隱義作出闡釋。在第二階段,筆者先選定目標讀者、再依據作者的可能意圖決定譯文欲達到的闡釋、設計能引導讀者的譯文、最後評估原文與譯文的闡釋相似性。

鑒於台灣圖象詩的特殊效果容易在翻譯過程中流失,筆者師法西方圖象詩詩人的技法,並歸納出兩項翻譯補償策略:「語言背離」和「排版背離」。「語言背離」係指將英文字母轉為視覺符號或改變英文詩歌的書寫順序;「排版背離」係指靈活運用字體、大小寫及標點符號詩。本研究藉由這些創意技法,為原本被視為不可譯的台灣圖象詩提供英文譯本。

本研究結果顯示,可譯性最低的應為視覺詩,其次為聽覺詩,最後是動態詩。透過英譯實作,本研究證明只要譯者能掙脫語言和排版傳統的束縛,便有可能化不可譯的台灣圖象詩為可譯。此外,即便譯文保留原文的隱義,語境的改變仍舊可能使原文與譯文無法達到闡釋相似性,因此譯者須適時強化或添增譯文中的隱義,引導讀者做出譯文欲傳達的闡釋。

本研究為國內運用關聯理論討論台灣圖象詩英譯之首例,盼能吸引更多譯者

學者針對台灣圖象詩中的翻譯作深入研究。雖然本研究選錄之樣本有限，但對於有志於向外國讀者譯介台灣圖象詩的學者和譯者，本研究結果應具有參考價值。

關鍵字：台灣圖象詩、詩歌翻譯、可譯性、詹冰、陳黎、林燿德、關聯理論

Abstract

This thesis aims at an experimental translation of Taiwan's concrete poetry by applying the translation procedure based on Relevance Theory proposed by Ernst-August Gutt. In this study, Taiwan's concrete poetry is divided into three categories: visual poetry, sound poetry, and kinetic poetry. Next, this classification functions as the poem selection criteria, by which four concrete poems by Taiwan poets Zhan Bing, Chen Li, and Lin Yao-de are selected. Lastly, translation practice on the four concrete poems are conducted to explore the translatability of respective category and useful translation strategies. According to Chinese scholar Wang Ke, Taiwan has the most developed works and studies of concrete poetry. Nonetheless, Taiwan's concrete poems have seldom been translated into English and their visibility in the Western world is limited. Therefore, it is urgent to introduce Taiwan's concrete poems to Western readers through English translation.

The translation practice follows Gutt's translation procedure and is divided into two major stages. In the first stage, we discover the author's informative intention of each poem, indentify the explicatures and implicatures in the original, and derive interpretations from the implicatures. In the second stage, we specify the target audience, determine the translator's intended interpretation, reproduce implicatures in the translation to guide our readers, and finally assess interpretive resemblance between the original and the translation.

Due to the easy loss of concrete poetry's visual, auditory and kinetic effects in translation, we resort to Western concrete poets' techniques. Based on those creative techniques, we induct two translation strategies—linguistic deviations and typographical deviations. The former means that a translator may transform English

letters into visual symbols and alter the writing order of traditional English poetry; the later denotes that translator may utilize fonts, capital letters, lowercase letters and punctuation marks to constitute special effects of concrete poetry. With the translation strategies, we produce English translation of Taiwan's concrete poems which are previously regarded as untranslatable.

The findings also suggest that visual poetry may be the least translatable, ensued by sound poetry and kinetic poetry. The translation practice has proved that Taiwan's concrete poetry may be translatable if unorthodox translation strategies are adopted. Moreover, even if the implicatures found in the original are replicated in the translation, such a translation still may not interpretively resemble the original due to the change of context. Thereby, it may be necessary to strengthen certain implicatures in the translation or add new ones to lead the target audience toward the translator's intended interpretation.

In sum, this thesis is a preliminary study of English translation of Taiwan's concrete poems. It is hoped that this study may attract more academic attention to the translation of Taiwan's concrete poetry. Despite the limited number of examples, the research may still be instructive to researchers and translators interested in introducing Taiwan's concrete poetry to the foreign readers through translation.

Keywords: Taiwan's concrete poetry, poetry translation, translatability, Zhan Bing, Chen Li, Lin Yao-de, Relevance Theory

Acknowledgements

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Chapter 1

Introduction

In 1955, Taiwan poet Lin Heng-tai [林亨泰] initiated the first concrete poetry movement in Taiwan, which was joined by poets such as Zhan Bing [詹冰] and Bai Di [白荻].　The three crucial pioneers played crucial role in the embryonic stage of the development of Taiwan's concrete poetry.　The movement gradually evolved into a literary frenzy that lasted from the 1960s to the 1970s.　Several eminent Taiwan poets and theorists dedicated their creativity and energy to the writing and studies of concrete poetry.　In the 1980s, the high tide of concrete poetry slowly ebbed, and concrete poetry turned into a well-developed and mature literary genre.　Although there has been no second wave of concrete poetry movement, this literary genre has become closely intertwined with Taiwan's modern poetry.　According to the observation of Ding Xu-hui [丁旭輝] (2000), numerous prestigious poets have produced their concrete poems, such as Ji Xian [季弦], Zheng Chou-yu [鄭愁予], Xia Yu [夏宇] , Xiao Xiao [蕭蕭], Guan Guan [管管], Xiang Yang [向陽], Xiang Ming [向明], Yip Wei-lim [葉維廉], Bai Ling [白靈], Chen Li [陳黎], Du Shi-san [杜十三] , Su Sao-lian [蘇紹連],　Luo Qing [羅青], Luo Men [羅門], Luo Zhe-cheng [羅智成], Chen Jian-yu [陳建宇], Lin Yao-de [林燿德], Yan Ai-lin [顏艾琳] and many other Taiwan poets[1].　Besides, many promising young poets participate in the writing of concrete poetry and "continue the torch relay of [the writing of] concrete poetry" (Ding, 2000, p. 203; my own translation).

Chinese scholar Wang Ke [王珂] (2002) comments that "[the poets] in Taiwan, Hong Kong and Singapore have created lots of outstanding concrete poems" (p. 12;

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[1] Please see page 200 to 203 of Ding Xu-hui's *Studies on the Techniques of Modern Taiwan's Concrete Poetry* (2000) for a more complete list of works and writers of Taiwan's concrete poetry.

my own translation) and "Taiwan has the most advanced works and researches of concrete poetry" (p. 12; my own translation).   There are numerous distinct concrete poems in Taiwan, but only a few have been introduced to foreign readers through translation.   Based on the information available[2], only the concrete poems by Lin Heng-tai, Bai Di, Su Sao-lian and Chen Li have been translated into Japanese.   Moreover, it seems that only Chen's concrete poems have the translation of European languages, including French, Dutch, Croatian and English.   Among all the Taiwan concrete poets, Chen Li may enjoy the highest worldwide visibility in the Western world.   However, most of his concrete poems still have no English version because most translators adopt the zero-translation strategy.   Most translators choose this translation strategy because they think that Taiwan's concrete poetry is untranslatable, which may prevent the chance of Taiwan's concrete poems from being introduced to the Western world through translation.   In this research, we attempt to conduct an experimental translation of Taiwan's concrete poems with an aim to explore the possibility of transplanting this particular genre in English.

This chapter encompasses five sections.   The first section proffers the definition of concrete poetry.   The second section introduces the global development of concrete poetry, with special emphasis on Taiwan's concrete poetry.   In the third section, the research purpose is specified, along with three research questions.   The fourth section offers the categorization of concrete poetry, which is used to select the poems to be translated.   The last section is an outline of this thesis.

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[2] Given the limited data at hand, this observation of the translation of Taiwan's concrete poems is only tentative.   When we conducted this research, we contacted the organizations and governmental agencies that have contributed o the export of Taiwan's concrete poetry via translation.   We called or wrote to the National Museum of Taiwan Literature, the Chinese PEN, and the Council of Cultural Affairs for further information.   However, only the Council of Cultural Affairs replied our inquiry and provided us with the valuable data of Japanese translation of Taiwan's concrete poems. Moreover, the information of the translation of Chen Li's concrete poems can be found in his official website: http://www.hgjh.hlc.edu.tw/~chenli/index.htm.

1.1 Introduction of Concrete Poetry

With the impulse to "make it new," writers and artists of every era strive to create the unique works of their time. Throughout the world, the concrete poetry movement was initiated when a group of writers felt certain that "the formal conventions and historical association" in a language "threatened to overwhelm, disfigure, or simply trivialize the phenomenon of poetic immediacy" (Hamilton, 1994, p. 97). To those experimentally-minded writers, "the possibilities of traditional poetry are exhausted and the present uses of language worn out, incapable of making impressions" (Merritt, 1969, p. 110). Those poets might hold various opinions and attitudes toward concrete poetry, but they were all united by one belief: "old grammatical-syntactical structures are no longer adequate to advanced processes of thought and communication in our time" (Solt & Barnstone, 1953, pp. 7-8). Therefore, as American critic Francine Merritt (1969) observes, the poets decided to create the work of their epoch by "using language in unaccustomed ways, through both visual and auditory channels" (p. 110). As a result, writers under the title of "concrete poets" or "concretists" embarked on their voyage to develop a new literary genre.

Concrete poets, like all the creative artists, unveiled "new 'forms' appropriate to their particular poetic context" (McHughes, 1977, p. 169). In concrete poetry, the concept of form is not simply about the graphic arrangement of words or verse lines. The term "form" refers to "language"—an important medium with which concrete poets express their ideas. Merritt (1969) accentuates a major motive behind the writing of concrete poetry:

> The concrete poet succeeds admirably in one of his objectives to call our attention to his unusual manipulation of his medium, language (including

linguistic fragments-letters and sounds).   By employing strange forms he forces us to attend to the medium.   He knows that we are accustomed to looking *through* language, almost as if it were a pane of glass, to an underlying semantic base of thought or image. (p. 110, italic as in the original)

All art, including music, sculpture, drama, and literature, "strives to fuse 'content' and 'form' into a unified structure that is at once method and meaning" (McHughes, 1977, p. 169), and concrete poetry is no exception.   Rather than creating wordplays or entertaining works, concrete poets' motivation is similar to any other types of artists.   In this regard, concrete poetry is even more significant because it is "one literary movement that has achieved such a fusion masterfully" (McHughes, 1977, p. 169).

It is mentioned that the concretists employ "strange forms" to draw people's attention to the language of poetry.   But what are the strange forms that the concrete poets have forged?   Concrete poetry, as the Brazilian poet-translator Augusto de Campos defines, is a "real 'concrete,' 'verbivocovisual' entity - i.e., an entity composed of meanings, sounds and shape……connected with both conceptual and natural reality" (qtd. in Jackson, Vos & Drucker, 1996, p. 23).   Also, the "verbivocovisual" essence employed in concrete poetry uniquely constructs a "language heard and seen" (Merritt, 1969, p. 113).   In other words, the form of concrete poetry may yield visual and auditory effects that interact with the meanings. The language used in a poem presents conceptual reality whereas the visual and auditory effects of the poem showcase the natural reality and "concretize" the language used.   In short, there is a delicate balance among sense, sound and shape in concrete poetry.

The definition of Taiwan's concrete poetry somewhat corresponds to the delineation made by the concrete poets and theorists in the Western world. With the same intention to "make it new," Taiwan poet Bai Di has composed several concrete poems and suggests that this literary genre can "create an experience of reading a text with 'the mind' and 'the eyes' simultaneously" (qtd. in Ding, 2000, p. 73; my own translation) and "transform the conventional and cliché form into a self-manifesting and unique layout" (qtd. in Ding, 2000, p. 73; my own translation). Also, Taiwan concrete poets stress the importance of the symbiosis of form and content. For instance, Zhan Bing, a Taiwan poet, indicates that concrete poetry generates "a poetic form that combines and fuses poetry and graphics and thus enhances poetic effects" (qtd. in Ding, 2000, p. 25; my own translation).

Moreover, Taiwan's concrete poetry displays the "verbivocovisual" features. In a broad sense, Taiwan concretist Lin Yao-de delineates concrete poetry as a poem which "constitutes the form by concretizing [the symbols of] a language system" (qtd. in Ding, 2000, p. 1; my own translation). In practice, many of Lin's concrete poems serve as good examples for this definition because they exhibit both visual and auditory effects by utilizing linguistic materials. As for the narrower explanation, Taiwan critic Ding Xu-hui defines concrete poetry as "poems that exploit the ideogrammatic feature and the architectural feature of Chinese characters and arrange words in certain ways in order to yield depictive and concrete effects or to conduct suggestive and symbolic poetic activities" (2000, p. 1; my own translation). That is to say, by employing typographical techniques and maximizing the features of Chinese, Taiwan concrete poets produce visual and auditory effects and any other special effects of concrete poetry. In spite of its considerable emphasis on form, Taiwan's concrete poetry is not necessarily "meaningless." Taiwan critic and writer Meng Fan [孟樊] holds that "intrinsically, the graphic layout and the word

arrangement still point at a central meaning" (qtd. in Ding, 2000, p. 98; my own translation).　　As can be seen, Taiwan's concrete poetry, like its Western counterpart, is aimed to achieve a delicate equilibrium among sense, sound and shape.

1.2 Concrete Poetry in Taiwan and Its Translation

　　Throughout history, poets around the world have conducted diverse experiments on the form of poetry.　　In the third century B.C., a number of Greek writers composed poems in certain shapes to refer to the items mentioned in the poems. Later in the seventeenth century, several poets in the Renaissance wrote this kind of shaped poem to "outlines the subject of the poem" (Abrams, 2005, p. 45).　　This type of writing was further developed by the pattern poems of Welsh poet George Herbert and by the Calligrammes of French poet Guillaume Apollinairès.　　Although this sort of poetic experiment has a long history, concrete poetry is "distinctly a phenomenon of the late 1950s and the 1960s" (Stringer, 1996, p. 135).　　In 1952, a group of Brazilian poets including Augusto de Campos, Haroldo de Campos, and Décio Pignatari coined the term "concrete poetry."　　Those Brazilian poets displayed their works in the National Exhibition of Concrete Art at São Paulo in 1956, which gave rise to "the international concrete poetry movement which flourished in Britain, Europe, and North and South America" (Stringer, 1996, pp. 135-136).　　As a result, there has been a global vogue of concrete poetry and similar poetic experiments mushroomed.

　　The experiment of poetic form also has a long history in the Chinese culture. Chinese is a hieroglyphic language, with lots of characters portraying nature, objects or human behaviors.　　Therefore, each character can be considered as a picture—an ideal language for concrete poetry per se.　　Such a feature was once showcased in the writing of ancient poems selected in *Shi Jing* [詩經], (Book of Odes).　　For example,

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in the poem "Ding Zhe Fang Zhung" [定之方中], a vivid depiction of lush trees goes "shu zhi zhenli, yitong ziqi, yuanfa qinse" [樹之榛栗，椅桐梓漆，爰伐琴瑟].　James Legge (1991) renders the lines as "He planted about it hazel and chestnut trees,/ The *e*, the *t'ung*, the *tsze*, and the varnish-tree,/ Which, when cut down, might afford materials for lutes" (italics as in the original, p. 81).　In the Chinese original, the radical part "mu" [木], (literally: the wood) is repeated for seven times.　The ancient form of "木" is "𣎵" which resembles the shape of a tree bulk.　Hence, the repetition of the radical part creates "an image of dense woods" (qtd. in Ding, 2000, pp. 11-12; my own translation).　This distinct hieroglyphic feature, however, is lost in translation.　Since *Shi Jing* is a collection of folk songs and ritual chants, ancient Chinese readers could savor its auditory and visual effects and meaning at the same time.　Nonetheless, this special attribute gradually became less noticeable as the Chinese characters underwent several modifications.

Ancient Chinese poets sometimes engaged in the experiment of poetic form and composed patterned poems, but this kind of writing was always taken lightly by writers and scholars.　Therefore, almost no serious attempt had been made before the concrete poetry movement began in Taiwan.　Starting from 1955, Lin Heng-tai, influenced by Apollinairès' Calligrammes and Ji Xian's "Modernist Movement," released numerous renowned concrete poems and supporting theories, creating a new trend in Taiwan's literature.　He promoted Symbol Poetry, a sort of concrete poetry composed by "minimizing the reliance on 'semantic meaning' and transforming every [Chinese] character into a 'being'" (qtd. in Ding, 2000, p. 45; my own translation).　The movement was joined by Bai Di and Zhan Bing, who published several influential concrete works and underlying theories.　Together, the three trailblazers paved the way for the development of Taiwan's concrete poetry.　Later, critics like

Chang Han-liang [張漢良] and Luo Qing [羅青] established a more solid theoretical ground, on which quite a few Taiwan writers such as Xiao Xiao, Luo Men, Chen Li, Su Sao-lian, Luo Zhe-cheng, Chen Jian-yu, Lin Yao-de, and Yan Ai-lin further advanced the genre and "Taiwan's concrete poetry flourished after the mid-1980s" (Ding, 2000, p. 25; my own translation). As a well-developed literary genre, concrete poetry can be taken as a special accomplishment of the modern literature in Taiwan.

Although concrete poetry is a distinct literary genre in Taiwan, it has enjoyed rather limited international readership. When it comes to translating the concrete poems, most of the works are considered almost untranslatable. The concrete poems written by Chen Li can be taken as good examples. Among all his poems, Chen Li identified over thirty poems as concrete poems, but only a few have the English version. By contrast, most of Chen's non-concrete poems have been translated into English or other foreign languages by multiple translators. Furthermore, Chang Fen-ling [張芬齡], the translator of *Intimate Letters: Selected poems of Chen Li*, decided not to translate Chen's most celebrated concrete poem "Zhanzheng Jiaoxiangqu" [戰爭交響曲] ("A War Symphony") into English, reasoning that "much of its charm will definitely be lost in the process of translation" (Chen, 1997, p. 20). Therefore, in this bilingual poetry collection, Chang adopts the zero-translation strategy to present the poem. That is to say, she only translates the title of "A War Symphony" into English, presents the Chinese original as the translation, and offers her annotation because she believes that "those Chinese characters……and the verse form with special visual effects speak for themselves" (Chen, 1997, p. 20). It should also be noted that "A War Symphony" was selected in translated poems collection of several languages: French, Japanese, Dutch, Croatian, and English. Still, most of the translators of those collections chose the zero-translation strategy to deal with the

poem.

1.3 Purpose of Research

As Ding Xu-hui (2000) observes, Taiwan's scholars provided myriad reviews, both positive and negative, for concrete poetry from the end of the sixties to the year 2000.   On the contrary, concrete poetry did not receive the same degree of attention in mainland China.   Several books discussing concrete poetry have been published in Taiwan, such as Luo Qing's *Cong Xu Zhimo Dao Yu Guang-zhong* (From Xu Zhimo to Yu Guang-zhong), Meng Fan's *Dangdai Taiwan Xinshi Lilun* (Contemporary Taiwanese Poetic Theory), Ding Xu-hui's *Taiwan Xiandaishi Tuxiangjiqiao Yanjiu* (Studies on the Techniques of Modern Taiwan's Concrete Poetry), and Zhou Qing-hua's *Liuxing Yuwen Yu Yuwenjiaoxue Zhenghede Xinshiye* (The New Horizon of the Integration of Popular Language and Language Education).

Furthermore, copious journal articles concentrated on the subject matter of concrete poetry.   Among all journal publication, *Taiwan Shixue Jikan* (Taiwan Poetry Quarterly) was an important performing stage for concretists in Taiwan during the seventies and eighties.   The journal has introduced many concrete poems and underlying theories to the public and even made its thirty-first issue as a special collection of Taiwan's concrete poems.   In terms of academic degree dissertation, concrete poetry is also a frequently studied topic.   In Taiwan, there are ten master theses and one doctoral dissertation related, directly or indirectly, to the researches of concrete poetry.   For example, there are three master theses probing into concrete poetry, with one dedicated to Taiwan's concrete poetry.   In "The Aesthetics of Visual Poetry: Renaissance Pattern Poems and Cummings' Visual Poems," Chao Shun-liang discusses the aesthetic values of pattern poems and visual poems.   Similarly, Liu Po-ting's "Nature, Image, and American Modern Mystique: Gestural Forces in Visual

Poems by Ezra Pound and E. E. Cummings" investigates Western concrete poetry and the gestural forces of visual poems. With regard to Taiwan's concrete poetry, Lee Cheng-chih's "A Study of Modern Taiwan Concrete Poetry" chronically presents the development of concrete poetry in Taiwan and studies the combination of pattern and poem. It is manifested that Taiwan's researches and theorists have devoted serious and constant attention to concrete poetry.

The subject mater of concrete poetry has attracted attention from various writers, critics, and theorists, yet the studies on concrete poetry translation are insufficient and are limited to the English-to-Chinese translation. Several translators, scholars and poets have produced the Chinese version of E. E. Cummings' concrete poems. For example, Zai Ya-min addresses the Chinese translation of Cummings' concrete poems in "On Translating Defamiliarization Devices in E. E. Cummings' Poetry." However, there has been no research to discuss the English translation of Taiwan's concrete poems. Also, Wang Ke (2002) suggests that Taiwan has the most fruitful achievements in concrete poetry, but Taiwan's concrete poetry's visibility in the global stage is rather limited, which may be in part due to the lack of translation. Thus, the purpose of this research is to introduce Taiwan's concrete poetry to Western readers via English translation.

Unlike most translators who adopt the zero-translation strategy, we experiment on the English translation of Taiwan's concrete poetry for two main reasons. Firstly, not every concrete poem can be presented as translation. The foreign audience who do not know the Chinese language can only appreciate the graphic layout of the source text, without sufficient understanding of the ideogrammatic features and semantic meaning of Chinese characters. Since concrete poetry is a "verbivocovisual" entity, the zero-translation strategy might merely deliver the visual effects of such an intricate work to the target audience. Secondly, very few studies

have been dedicated to the Chinese-to-English translation of Taiwan's concrete poetry, which deserves more attention given its significant role in Taiwan's literature.

Although concrete poetry is seemingly untranslatable, our general assumption is that such unconventional pieces can be translated—not with traditional ways, but with innovative means. To verify this assumption, we will probe into three research questions listed below:

1. How can Relevance Theory be applied to the translation of Taiwan's concrete poetry?

2. What creative approaches can be applied to translate Taiwan's concrete poetry into English?

3. To what extent is Taiwan's concrete poetry translatable?

It is hoped that through the experimental translation, the supposition can be proved, and our translation of Taiwan's concrete poetry can help Western readers notice the development of concrete poetry in Taiwan.

1.4 Criteria for Poem Selection

Concrete poetry, as Mike Weaver defines in 1966, can be divided into three categories: "visual (or optic), phonetic (or sound) and kinetic (moving in a visual succession) poems" (qtd. in Solt & Barnstone, 1953, p. 7). Defined as a "constellation in space" by Eugen Gomringer, the visual poem is characterized by "sense of simultaneity and multidirectionality—a spatial order—inhibits a successive, phonetic response to the verbal units" (qtd. in Solt & Barnstone, 1953, p. 60). A visual poem, as opposed to the traditional poems, may be arranged or appreciated in many possible ways. The concrete poets compose a visual poem in such a way that

it may not be read out in the linear order. Traditionally, modern Taiwan poetry is written in right-to-left and vertical order, but a visual poem can be written in an unconventional manner. For example, Bai Di's widely studied poem, "Liulangzhe" [流浪者], (literally: "The Wanderer"), a superb illustration of a solitary traveler, exhibits the "simultaneity and multidirectionality" of the visual poem. The excerpt below is taken from the first two stanzas of the poem:

(Ding, 2000, p. 77)

The word "dipingxian" [地平線] means "the horizon" while "yizhu sishan" [一株絲杉] refers to "a cypress." In the second stanza, ten Chinese words are placed in horizontal order to represent the image of the horizon, on which a cypress is seen. Upon seeing the poem, one first notices the overall imagery before s/he begins semantic analysis. With this horizontal word-line, Bai Di compels readers to read the piece horizontally, not vertically. To stress "his [the traveler] loneliness and insignificance," the poet prefers the straightforward image to any metaphors or similes (qtd. in Ding, 2000, p. 78; my own translation).

As for the sound poetry, Weaver delineates it as an "auditory succession," whose layout generates "a configuration of filled time against emptied time" (qtd. in Solt & Barnstone, 1953, p. 59). Sound poetry also refers to "poems that depend on the

element of sound for the major portion of their meaning" (Myers & Wukasch, 2003, p. 337).　One telling instance is Chen Li's concrete work titled "Fuyuske" [腹語課], ("A Lesson in Ventriloquy").　The excerpt of the poem reads as follows:

惡勿物務誤悟鎢塢鶩蓩噁岉蕪瓿瘟逜埡芴

軏朳娤鶩堊沕迕遻鋈矴籿阢軏焐脆焐扤屼

（我是溫柔的……）

屼扤焐脆焐軏阢籿矴鋈遻迕沕堊鶩娤朳軏

芴埡逜瘟瓿蕪岉噁蓩鶩塢鎢悟誤務物勿惡

（我是溫柔的……）

(Wang, 2000, p. 168)

Interestingly enough, the meaning of the poem is embedded in the successive sounds.　The narrator attempts to say that s/he is "wenroude" [溫柔的], (literally: gentle) but only succeeds in uttering numerous Chinese homophones pronounced "wu," such as "惡勿物務誤悟鎢塢鶩蓩噁岉蕪瓿瘟逜埡芴."　The initial Chinese character "wu" [惡] denotes "hate."　Hence, the homophones characters' generate "the sounds which are determined and absolute, totally contrary to the notion of gentleness" (Wang, 2000, p. 150; my own translation).　Furthermore, each repeated sound symbolizes every passing moment.　The narrator demonstrates his or her patience and insistence by spending a great deal of time saying the phrase "woshi wenroude" [我是溫柔的], (literally: I am gentle) correctly and clearly.　Though obscure and meaningless to the eyes, this poem reveals its meanings to the ears as one reads it out.　The sound poem, as Liao Xian-hao [廖咸浩] suggests, gradually

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transforms into "a love poem with entangled and profound sentiments" in the process of recitation (qtd. in Wang, 2000, p. 150; my own translation).

In terms of kinetic poetry, Weaver describes it as a "visual succession" and "the dimensions of the visual figure are extended to produce a temporal configuration only possible by the sense of succession" (qtd. in Solt & Barnstone, 1953, p. 59). A kinetic poem "incorporates movement, usually a succession of pages (Solt & Barnstone, 1953, p. 7). In other words, as a reader turns the pages, s/he can gradually accumulate semantic meaning via "serial method" instead of via "discursive grammar" or via "familiar spoken or written forms" (Solt & Barnstone, 1953, pp. 59-60). A good case in point is Lin Heng-tai's most renowned concrete poem "Fengjing No. 2" [風景 No. 2], (literally: "Landscape No. 2"), in which the author places the noun "fangfenglin" [防風林], (literally: the windbreak) one after another, as if rows of trees outside the window slide backwards when a car dashes forward (Please refer to Appendix 2). This poetic means creates a vivid illustration of movement and of the scenery of costal townships in Taiwan. Most importantly, since the windbreak is grown to guard against the lashing sea wind, Ding (2000) holds that the sight is indicative of the hardship of residents living in costal areas. Chen Li's "A War Symphony" also achieves kinetic effects through visual succession. The poet exhibits over three hundred eighty-four "bing" [兵], (literally: soldier) in a square formation, with one line following another. It is as if ranks of soldiers are marching forward as one reads the poem line by line.

For the translation practice, we select four concrete poems from the three categories of concrete poetry, with the aim to explore the translatability of each category. As for poems selected for translation, "Shuiniutu" [水牛圖], ("The Portrait of a Water Buffalo") and "Muxing Zaochen" [木星早晨], ("The Morning in

Jupiter") fall into the category of the visual poem.　"Shijie Weirenchuan" [世界偉人傳], ("Biographies of the World's Great Men") is regarded as a sound poem. "Zhanzheng Jiaoxiangqu" [戰爭交響曲], ("A War Symphony") is classified as a kinetic poem.　The four poems will be called hereinafter by the English translation of their titles.

1.5 Outline of This Thesis

This thesis consists of five chapters.　In Chapter One, the definition of concrete poetry is provided.　The global development of concrete poetry is presented, especially the evolution, related studies and translation of Taiwan's concrete poetry. The purpose of the research is then offered and three research questions are raised. The next is the categorization of Taiwan's concrete poetry, by which the poems for translation practice are selected.　Lastly, the outline of the research is provided.

Chapter Two is a literature review of studies related to concrete poetry and Relevance Theory in the practice of translation.　McHughes' three stylistic features of concrete poetry are given, with examples from the works of Taiwan concrete poets. In addition, we exhibit the dispute over the literary values of Taiwan's concrete poetry, where negative comments are met with the responses from concrete poets and theorists.　Finally, key concepts of Relevance Theory are explained and Ernst-August Gutt's relevance-theoretic translation procedure is schematized, and the procedure will be applied to our experimental translation of Taiwan's concrete poetry in Chapter Three and Four.

In Chapter Three, we translate two visual poems.　First of all, the target language readers are determined and the availability of contextual information is measured.　Following Gutt's two-stage translation procedure, we then implement the source-text analysis and the target-text design of the two visual poems.　In the first

stage, the background information of each visual poem is proffered, the strong and weak implicatures embedded in the original are discovered, and lastly the originally intended interpretations are derived. In the second stage, we decide the translator's intended interpretations, devise a translation that shares strong and weak implicatures with the original, and finally examine interpretive resemblance between the source text and the target text.

Chapter Four is the English translation of a sound poem and a kinetic poem. To begin with, the classification of the two poems is clarified and Gutt's translation procedure is summarized. Later, the analysis and translation of the two poems are undertaken. The first stage is the source-text analysis, where we observe the background information of each poem, identify the strong and weak implicatures and derive the interpretations that may be intended by the author. The second stage is the target-text design, in which we first determine our intended interpretation, contrive the translation of the strong and weak implicatures found in the original, and eventually assess interpretive resemblance between the translation and the original.

Chapter Five is the conclusion of this thesis. The three research questions raised for this study are answered, together with the discussion of translatability of Taiwan's concrete poetry. The three major contributions of the research are then reported. After that, the limitations of this thesis are mentioned. Finally, suggestions for future researches pertaining to the translation of concrete poetry are proposed.

Chapter 2

Literature Review

This chapter comprises three sections. The first section displays the stylistic features of Taiwan's concrete poetry with explanation and examples. The second section presents a debate on the literary value of Taiwan's concrete poetry, reviewing the positive comments as well as negative opinions about concrete poetry. The third section introduces Relevance Theory and Gutt's two-stage translation procedure, which is adopted and slightly modified for our translation practice of Taiwan's concrete poems.

2.1 Stylistic Features of Taiwan's Concrete Poetry

In terms of stylistic features of concrete poetry, Janet Larsen McHughes (1977) pinpoints three major traits of the particular literary genre: the integration of space, the extensive use of repetition, and the reduction of language. The incorporation of space stands as a distinct feature of concrete poetry. In "The Poesis of Space: Prosodic Structures in Concrete Poetry," McHughes (1977) states that "concrete poetry as a movement has achieved a new poesis of space in literature" (p. 169). He contends that "the full incorporation of the dimension of space into poetic art is the greatest achievement of concrete poetry" (p. 169). Determined to develop a novel poetic form, "the concrete poets are concerned with establishing their linguistic materials in a new relationship to space (the page or its equivalent) and/or to time (abandoning the old linear measure)" (Solt & Barnstone, 1953, p. 7). In other words, the concrete poets are "concerned with making an object to be perceived rather than read" (Solt & Barnstone, 1953, p. 7). Indeed, it is the crowning accomplishment of

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concrete poetry because the space in poetry, once senseless and insignificant, is used as a new medium for expressing ideas.   This in turn changes the methods with which people write and appreciate poetry.

In concrete poetry, "graphic space becomes a formal agent in the structure of concrete poetry," and grammatical and syntactical rules are replaced by the spatial arrangement (McHughes, 1977, pp. 169-170).   For instance, in Chen Jian-yu's "Guanyintu" [觀音圖], (literally: "The Painting of Bodhisattva"), the poet scatters words and phrases to constitute a sketchy figure of the goddess rather than relying on verbal description, grammar or syntax (Please see Appendix 1).   Furthermore, the integration of space into poetic arts helps establish a new relation between linguistic materials and time, which supplements concrete poems with a novel rhythm.   Bai Di's "The Wonderer" serves as a good illustration.   Its spatial arrangement, inserting one horizontal line into a poem written vertically, can create the image of the horizon. More importantly, the change of the writing order may affect the reading speed as one recites the poem.   Thus, the spatial arrangement generates a special rhythm (The excerpt of the concrete poem can be found in page 12 of this thesis).   The incorporation of space into poetry manifests the "verbivocovisual" nature of concrete poetry because the space can generate semantic interpretation, form extraordinary graphic sophistication, and create a new poetic rhythm independent from conventional rhyme or meter.

Moreover, concrete poetry has the attribute of "ultimate linguistic reduction," meaning that "materials of concrete poems are words reduced to their syllabic structure, or even stripped to the letters and (occasionally) the graphic lines that comprise their letters" (McHughes, 1977, p. 170).   "Separating a word into its component parts permits the poem to exist on two communicative levels simultaneously: on the level of the individual sigh and on the semantic level of the

conjoined word or phrase" (McHughes, 1977, p. 170).　In other words, one may either appreciate these components of language as separated symbols or combine them into words or phrases for semantic comprehension.　Once more, concrete poets compose the "verbivocovisual" entity by fragmentizing words to "their elements of letters (to see) syllables (to hear)" (Solt & Barnstone, 1953, p. 7).　By reducing linguistic materials, the concretists create new symbols from words we are only too familiar with.　As far as Taiwan's concrete poetry is concerned, Chen Li's "A War Sympathy" is a good example of linguistic reduction.　In this kinetic poem, the poet gradually decreases the strokes of one Chinese character from "兵" to "乒" or "乓" and to "丘."　As for visual effect, the skillful use of the four Chinese characters illustrates the progression of a battle.　An armored solder, "兵," marches on the battle, encounters the enemy, and then loses his right or left leg.　Finally, both of his legs are amputated.　In terms of auditory effect, these four Chinese characters generate different sounds: "bing," "ping," "pong" and "chiu."　As regards the semantic dimension, "兵" denotes "soldier," "乒" and "乓" are two onomatopoeic characters, and "丘" means "hill" or "grave."　The reduction of stroke enables the Chinese characters to be perceived as new symbols which are visually, acoustically, and semantically sophisticated (Please see Appendix 5).

Last but not least, concrete poems can be characterized by "sheer repetition" (McHughes, 1977, p. 171).　That is to say, certain words or phrases are reiterated for several times to construct unusual patterns or to generate special auditory effects. The visual aspect of this feature is exemplified by Shu Shao-lian's "Yu" [魚], (literally: "Fish").　Shu first repeats the phrase "yuchen hanshui" [魚沉寒水], (literally: fish sinking in frigid water) for 110 times to constitute a rectangular shape.　Next, he takes out words from the rectangle to hollow out a fish pattern but refills all the blanks with the Chinese character "ren" [人], (literally: man), producing an interesting

tension between the shape and the meaning of the poem (Please see Appendix 3).

Moreover, in Luo Zhe-cheng's "Chun" [春], (literally: "The Spring"), the poet creates

special auditory effects via sheer repetition. In this sound poem, all the spaces

between lines and stanzas are filled with the same onomatopoeic character "ㄉㄥ"

(pronounced "ding") to duplicate the continuous alarm at the railroad crossing (Please

see Appendix 4). Whenever "ㄉㄥ" is repeated, the train, "a 'metaphor' of time,"

travels further away from the narrator (Ding, 2000, p. 170; my own translation).

Having presented the stylistic features of concrete poetry in Taiwan, we will in the

next section provide the opinion of scholars and writers about concrete poetry, with a

purpose of displaying the literary values of this literary genre.

2.2 Debate on Literary Values of Taiwan's Concrete Poetry

Concrete poetry, like any other forms of experimental arts, confronts doubts,

criticism, and negative feedback. Owing to the situation that most readers are misled

or inadequately informed, "it is all too easy to dismiss Concretism as an

inconsequential fad, particularly when it seems to run counter to one's dearly held set

of literary Prejudices" (Merritt, 1969, p. 109). Moreover, there is a pervasive

misconception that concrete poetry is merely "diverting" or "formally disintegrative"

(McHughes, 1977, p. 178). As far as Taiwan's concrete poetry is concerned, it is

often criticized for its inadequacy in form and hollowness in content. To solve the

problem of misinformation, Merritt (1969) suggests that readers should be

appropriately informed about "what to expect and look for, much as a viewer of

abstract art once needed guidance when accustomed only to representational art" (p.

109). In what follows, the negative attitudes toward the form and content of

concrete poetry will be presented. Each negative comment will then be responded

by concrete poets or theorists in Taiwan. A more comprehensive understanding of

concrete poetry will be reviewed with a purpose to clarify some misapprehension over the issue of the literary value of concrete poetry.

To begin with, concrete poetry is often considered as "an inconsequential fad." From the 1960s to the end of 1970s, concrete poetry was a popular literary genre in Taiwan. Numerous writers engaged in the poetic experiments and explored various innovative techniques of concrete poetry. In response to the trend of concrete poetry, those who disregard modern poetry "consider the composition of concrete poems as messy and against the law of poetry wiring" (Chang, 1993, p. 88; my own translation) while some modern poetry readers "regard it [the vogue of concrete poetry] as a phenomenon of blind westernization of modern poetry" (Chang, 1993, p. 88; my own translation). Perhaps those who come up with disapproving comments about concrete poetry endorse the traditional way of poetry writing. Since concrete poetry is founded on the principles different from that of conventional verses, readers should appreciate this literary genre with a different set of criteria. As Ding (2000) points out, "concrete poetry is dynamic and constantly changing, and we should adjust our attitude toward concrete poetry accordingly" (p. 2; my own translation).

Taiwan literary critic Chang Han-liang (1993) offers a benchmark for judging the aesthetic values of concrete poetry: "the geometric arrangement in a poem is acceptable only when it is combined with the sound, rhythm and meaning of the poem" (p. 91; my own translation). Chang (1993) also stresses that "a concrete poem with geometric pattern is not worth trying unless it fuses form and content" (p. 98; my own translation). According to Chang's benchmark, Taiwan's concrete poetry, which fuses the sound, shape, and sense, actually follows the spirit of poetry writing. Besides, Taiwan's concrete poetry is not what as people said as "blind westernization." Several concrete poets like Chen Li, Wang Run-hua [王潤華] and Wu Dong-sheng [吳東晟] produce marvelous concrete poems by exploiting the

hieroglyphic nature of Chinese characters. Chang Han-liang even praises Wang's series of poems titled "Xiang Wai Xiang" [象外象], (literally: "The Symbols beyond Symbols") for "maximizing Chinese characters' concrete features and aesthetic values in visual term" (Chang, 1993, p. 114; my own translation). Chang even acclaims the poems as "the Chinese-style concrete poems" (Chang, 1993, p. 114; my own translation). As can be seen, concrete poets in Taiwan fully utilize their mother tongue rather than simply imitating their Western counterparts.

After the seventies, the frenzy of concrete poetry gradually subsided. There has been no new concrete poetry movement and the number of similar poetic experiments has dwindled. As a result, some might conclude that concrete poetry is just an insignificant trend in the development of modern poetry in Taiwan. Rather than treating concrete poetry as mere trivia, Ding Xu-hui (2000) recognizes the importance of Taiwan's concrete poetry and pinpoints three of its major achievements. Ding (2000) pinpoints that concrete poetry "helps explore the hieroglyphic elements, architectural features and embody the graphic properties of Chinese characters" (p. 9; my own translation), "presents new methods to compose poems" (p. 13; my own translation), and "offers new approaches to appreciate poetry" (p.14; my own translation). The techniques of concrete poetry have already been ingrained in modern poetry in Taiwan and they have become "a set of 'concrete techniques', which is more pervasive and sophisticated" (Ding, 2000, p. 13; my own translation). In other words, those techniques have widespread influences on modern poetry and they are commonly employed by Taiwan poets. Those techniques of Taiwan's concrete poetry maximize the hieroglyphic elements and architectural features of the Chinese language, and this is "one of the essential characteristics and achievements of modern poetry in Taiwan" (Ding, 2000, p. 13; my own translation). In short, it can be said that concrete poetry is a crucial branch of the modern poetry in Taiwan instead

of an outdated or immature literary genre.

Furthermore, concrete poetry is sometimes considered as a disintegration of form and content. When discussing concrete poetry, some scholars comment that "the most that can be said for them is that some of them are diverting" (qtd. in McHughes, 1977, p. 178). Likewise, Erich Kahler, a European-American literary scholar, argues that "contemporary art and literature is formally disintegrative" (McHughes, 1977, p. 178). The truth is that serious attempts have been made by the concretists to combine form and content in innovative ways.

This pursuit of the form-content combination echoes through the principles proposed by Taiwan concrete poets and theorists. Zhan Bing and Luo Qing, two practitioners of Taiwan's concrete poetry, offer rules for the writing of concrete poetry. Zhan indicates that a concrete poem needs to create "a poetic form that combines and fuses poetry and graphics and thus enhances poetic effects" (qtd. in Ding, 2000, p. 25; my own translation). Besides, Luo (1978) outlines three requirements for concrete poetry. Firstly, "there should be a seamless coordination between the content and the pattern—the two should be supplementary to each other" (p. 69; my own translation). By analogy, the special shape that carries no meaning is not encouraged. Secondly, "the content of [a concrete poem] must contain poetic elements" (p. 69; my own translation) and "the graphic design [of a concrete poem] has to indicate or symbolize the content of the poem" (p. 69; my own translation). That is to say, the content of a concrete poem has to be poetic and its form should interact with the content. Thirdly, "writing concrete poetry demands basic skills of painting" (p. 70; my own translation). The last prerequisite, which is relatively strict, arises from Luo's conviction that an art-savvy writer can produce a better graphic design of the poetic form. Judging from the two Taiwan concrete poets' principles, it is evident that Taiwan poets write concrete poetry with a serious purpose rather than merely producing entertaining

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wordplays.　Moreover, they endeavor to combine the form and content, as do writers of traditional poetry.

Lastly, concrete poetry, with its considerable emphasis on graphic design, is often chastised for its deficiency of auditory effects and semantic meanings.　When discussing Taiwan's concrete poetry, Yan Yuan-shu [顏元叔], a Taiwan professor, contends that "modern poetry overemphasizes visual effects, and auditory effects are overlooked as a result" (qtd. in Ding, 2000, p. 70; my own translation).　He explains that concrete poetry, which lacks traditional metrical devices such as alliteration, assonance and end rhyme, cannot achieve the musicality of poetry.　His specifically protests against the popular use of the horizontal word-lines in Chinese poems written in vertical order[3].　Yan urges writers "to emphasize not only visual effects but also auditory effects" in their poems (qtd. in Ding, 2000, p. 70; my own translation).

In response, Chang Han-liang points out that "rhyme is not the sole determiner of the rhythm of poetry……geometric arrangement of verse lines and stanzas can also produce rhythm" (Chang, 1993, p. 90; my own translation).　Simply put, "the rhythm [of a poem] is determined not only by its auditory effects, but by its visual effect" (Chang, 1993, p. 90; my own translation).　The use of the horizontal word-line can interrupt the reading flow and the rhythm of recitation.　This technique is somewhat similar to Cummings' atomization of words.　In his visual poem, Cummings often dissects one word into letters in different lines.　This atomization can generate special auditory effects given that it can "slow up the tempo of reading, an application of his complex system of pauses and rests" (Friedman, 1972, p. 109).　It is apparent that concrete poetry can create not only the visual effects but also particular acoustic effects.

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[3] The same technique is also employed in Bai Di's "The Wanderer."　For the excerpt and analysis of the poem, please refer to Chapter One.

As for the insufficiency of semantic meaning, there is a general opinion that Taiwan's concrete poetry is unable to handle serious or complex themes. In his poetry criticism published in 1978, Luo Qing suggests that "there are enormous limitations in the writing of concrete poetry. [Writers of concrete poetry are] often incapable of dealing with narrative themes, abstract ideas or the overly sophisticated thoughts" (p. 69; my own translation). The comment might be proper when Taiwan's concrete poetry was still in its infancy in 1978. Nonetheless, the problems have been improved by the works of poets of later periods. In his chronological study of concrete poetry in Taiwan, Ding (2000) divides Taiwan's concretists into three generations: the First Generation (born in or before 1940), the Middle Generation (born between 1941 and 1960) and the New Generation (born after 1961). The themes of concrete poetry have been gradually expanded by poets from respective generations.

Most concrete poems composed by writers of the First Generation were highly experimental, overemphasizing the form of poetry. At that time, concrete poems that tackled abstract and philosophical themes (such as "The Portrait of a Water Buffalo") only accounted for a small portion of all concrete poems in Taiwan. The deficiency was resolved by the Middle Generation poets, who created several thematically sophisticated works. A good case in point is Xiao Xiao, a poet of the Middles Generation who expanded the possibility of Taiwan's concrete poetry. Xiao Xiao helped "elevated concrete poetry out of the primitive mode of simple imitation of physical objects" (Ding, 2000, p. 136; my own translation). With his myriad thematically sophisticated works, the poet showcased that concrete poetry can be used to address narrative themes, abstract ideas or the overly sophisticated thoughts. Therefore, Ding (2000) discerns that "'concrete poetry' [in Taiwan] demonstrates its diversity and completeness through the works of Xiao Xiao" (pp. 136-137; my own

translation).   The development was also spurred by poets from the New Generation, and Taiwan's concrete poetry eventually became a well-developed literary genre with widespread ramifications.

In summary, the debate over the literary values has shown that Taiwan's concrete poetry is not only a fusion of form and content, but also a combination of sense, sound and sight—a genuine "verbivocovisual" entity.   Serious poets and theorists have devoted their efforts to the establishment of Taiwan's concrete poetry.   Thereby, it is believed that Taiwan's concrete poetry deserves our thoughtful studies and oversea promotion.   Also, this literary genre is a worthwhile subject matter for translation practice.

2.3 Relevance Theory

Relevance Theory is a theoretical framework explaining the inferential nature of human communication.   Generally speaking, there are two kinds of communication model: the code model and the inferential model.   From the perspective of the code model, communication means "a communicator encodes her intended message into a signal, which is decoded by the audience using an identical copy of the code" (Horn & Ward, 2002, p. 607).   The inferential model established by British philosopher Paul Grice in 1975, however, claims that what really happens is that "a communicator provides evidence of her intention to convey a certain meaning, which is inferred by the audience on the basis of the evidence provided" (Horn & Ward, 2002, p. 607). In this light, "the linguistic meaning recovered by decoding is just one of the inputs to a non-demonstrative inference process which yields an interpretation of the speaker's meaning" (Horn & Ward, 2002, p. 607).   In 1986, French linguist Dan Sperber and British linguist Deirdre Wilson established Relevance Theory based on the inferential model.   Relevance Theory lays substantial emphasis on inferential communication or

"ostensive-inferential communication."   A communicator produces an ostensive stimulus, an utterance or a gesture, "designed to attract an audience's attention and focus it on the communicator's meaning" (Horn & Ward, 2002, p. 611).

Originally a cognitive theory, Relevance Theory was later applied to translation studies by American scholar Ernst-August Gutt in 1991.   Gutt (2000a) contends that such a relevance-theoretic approach, coupled with the "a [paradigm] shift of translation research from structure-based to interpretation-based research," allows us to look beyond "the tedious and unfruitful issues of the past which were often terminological or typological" (p. 161).   As Gutt indicates, a translation should achieve "interpretive resemblance" between the source text and the target text, instead of "equivalence" proposed by earlier translation theories.   To achieve the aim, a translator should scrutinize the informative intention of the original author, consider the shared cognitive environment between the author and the source language readers, derive communicative clues from the source text and devise a target text that leads the readers to the translator's intended interpretation.   In this section we first present fundamental concepts of Relevance Theory such as "relevance," "context" and "contextual effect."   After that, "interpretive resemblance" and its crucial components—mutually shared "explicature," "implicature," and "communicative clues"—are defined and exemplified.   Finally, we introduce Gutt's procedure of the source-text analysis and the target-text design, which is adopted in our experimental translation of Taiwan's concrete poetry in Chapter Three and Four.

2.3.1 Relevance, Context and Contextual Effect

According to Gutt (1992), there are two prerequisites for an utterance to achieve "relevance."   Firstly, "it must provide some new information" because "things we already know" are generally not regarded as relevant (Gutt, 1992, para. 9).   Secondly,

"relevant information must in some sense "'link up' with other information one already has" (Gutt, 1992, para. 9).   After the two requirements are met, the "link-up" between the input and the background information (or the context) has "to yield conclusions that matter to him [an audience]" (Horn & Ward, 2002 p. 608). Therefore, relevance is a connection between an input and the context that yields certain contextual effects.   Relevance does not just depend on the semantically encoded meaning.   From the relevance-theoretic perspective, inference is the most essential basis of human communication, in which "meaning is not conveyed by the text alone, but crucially relies on the inferential combination of the text with a context" (Gutt, 1992, para. 7).   Hence, relevance is "necessarily context-dependent" (Gutt, 1992, para. 57).   A communicable utterance in one context may be irrelevant if placed in a different context.

In Relevance Theory, "context" should be understood as a technical term instead of a general concept.   The context of an utterance has three major attributes.   First of all, context is "a psychological notion" or "a subset of all the information accessible to a person," which encompasses "the surrounding text or co-text as well as any socio-cultural, historical, situational or other kind of information assumed to be available" (Gutt, 1992, para. 20).   In addition, "context is not 'given', but is selected" (Gutt, 1992, para. 21).   Faced with the task of interpreting a message, an audience has an array of potential contexts at disposal.   If s/he manages to choose "the *actual*, speaker-intended assumptions from among all the assumptions they *could* use from their cognitive environment," effective communication will then be accomplished (Gutt, 2000b p. 26, italics as in original).   On the contrary, misinterpretations emerge when the audience chooses "wrong assumptions" (Gutt, 2000b p. 26).   Finally, it is suggested that "the selection of a particular context is determined by the search for relevance" (qtd. in Gutt, 1992, para. 22).   In other

words, to make an utterance relevant, the audience selects a context, where the message can be "optimally processed" (qtd. in Gutt, 1992, para. 22).

A relevant utterance is the one which contains new information and interacts with one's existing knowledge or prepositions. Given the relevance-theoretic premise that "human beings have a natural interest in improving their understanding of the world around them," the audience devote their analytical attention to the interpretation of a message or a text, hoping that such efforts can help modify the contextual assumptions arising during the process of communication (Gutt, 2000b, p. 28). Put in a relevance-theoretic term, the context modification is called "contextual effect." Contextual effect can be divided into three sorts: "the derivation of *contextual implications,*" "the *strengthening*" and *"the elimination"* (Gutt, 2000b, p. 29, italics as in original). That is to say, the contextual effect of a new message can yield fresh assumptions, supplement existing prepositions or replace the old ones. The way a new input interacts with present knowledge demonstrates how the contextual effect operates. Gutt (1992) further explains that a contextual effect is "a change in one's awareness……that has been brought about not by the information in the utterance alone, nor by contextual knowledge we already possessed alone, but by the inferential combination of both" (para. 10).

2.3.2. Explicatures, Implicatures, Communicative Clues and Interpretive Resemblance

Another crucial concept of Relevance Theory is "interpretive resemblance." Unlike translation theories of previous periods, Relevance Theory departs from the aged dispute of linguistic structure and typology, or of literal and free translation. Most significantly, the previous requirement of translation—equivalence—is replaced by interpretive resemblance in the relevance-theoretic framework.

As Gutt (1992) defines, translation is regarded as "a kind of reported speech" or, more technically, "an instance of the interpretive use of language" (para. 60). A translation "is presented in virtue of its interpretive resemblance to another text" (para. 60). The emphasis on interpretive resemblance—the similarity between the interpretations derived by a translator (also a source language reader) and a target language reader—is extremely pivotal because it bestows a translator with greater freedom and takes the expectation of the readers into account. Free from the restriction of equivalence, the translator is granted with more liberty since a translation is no longer evaluated by linguistic correspondence between the source text and the target text. One essential contribution of Relevance Theory is that the "openendedness of the notion of resemblance gives new space to move especially for texts that for one reason or another seem to be outside the reach of equivalence" (Gutt, 1992, para. 62). Therefore, this emancipation enables practitioners to undertake translation missions previously perceived impossible. Besides, interpretive resemblance calls for the inclusion of the target readers' expectation. A translator has to take the audience's reaction, anticipation, and their contexts into account because "the success of a translated text is crucially dependent on the expectations of the target audience" (Gutt, 1992, para. 63).

To achieve interpretive resemblance, two inputs, or two ostensive stimuli, need to "share their explicatures and/or implicatures" (Gutt, 2000b, p. 46). Explicatures that carry "semantically determined meaning" (Gutt, 2000b, p. 38) tend to be obvious and invariant. In the realm of Taiwan's concrete poetry, the literal meanings straightforwardly presented in poems belong to explicatures. By contrast, implicatures, the "contextual implications and chunks of contextual information," are rather opaque and variable (Gutt, 1992, para. 19). Because of their implicit and versatile nature, implicatures demand closer examination from the aspects of form and

content.

In Relevance Theory, the communicability of a message is not clear-cut. Rather, "ideas can be communicated with varying degree of strength" (qtd. in Gutt, 2000b, p. 171). Thus, implicatures are divided into "strong implicatures" and "weak implicatures" according to their respective degree of strength. In terms of Taiwan's concrete poetry, a concrete poem may carry strong and weak implicatures that can be analyzed from the levels of form and content. In terms of the implicatures embedded in form, the visual, auditory and kinetic effects of Taiwan's concrete poetry are taken as strong implicatures. Those special effects may guide the readers toward the interpretations intended by the author. On the other hand, graphic space is used as "a formal agent in the structure of concrete poetry" (McHughes, 1977, pp. 169-170). Space can create visual, audio, or audio/visual effects that are crucial to the interpretation of concrete poems. Space, however, is sometimes meaningless to readers accustomed to traditional poetry. Therefore, it is regarded as a weak implicature.

As for implicatures embedded in content, a more careful and detailed categorization is required. It should be stressed that most concrete poems blend the concrete techniques with literary language of traditional poetry, except for a few highly experimental works. Hence, the implicatures embedded in content can be divided into two groups: those presented with special effects and those found in the more conventional use of literary language. As regards the special effects of a concrete poem, the visual, auditory and kinetic effects are taken as weak implicatures embedded in content. They are so classified because typographical arrangements and sensory effects, though visually and acoustically perceivable, are sometimes unintelligible and require a further interpretation. When it comes to verse lines written in conventional literary language, noticeable implications that lead to more

specific interpretations are categorized as strong implicatures. On the other hand, the hardly detectable overtones which are open for various interpretations are classified as weak implicatures.

Once a translator manages to preserve explicatures as well as strong and weak implicatures of the original in the translation, interpretive resemblance is accomplished. As the gsoal to be achieved is interpretive resemblance instead of equivalence, a translator who applies Relevance Theory to the translation of concrete poetry will have greater freedom. S/he can prove that it is not inevitable to present the Chinese original of a Taiwan's concrete poem as its translation (e.g. "A War Symphony" by Chen Li). A translator of Taiwan's concrete poetry may handle the task with various translation strategies as long as the target text can interpretively resemble the source text.

Explicatures and implicatures can be incorporated into a more comprehensive term—"communicative clues." Prior to the initiation of a translation task, a translator should first discover the originally intended interpretation revealed by means of "communicative clues." Communicative clues refer to "any property of the stimulus – not just linguistic properties such as grammatical or semantic ones" (Gutt, 2000a, p. 170). In this regard, misspelling, peculiar punctuation, and graphic space can all be treated as communicative clues. This concept looks beyond the grammatical and semantic levels and enables us to recognize the unconventional techniques of Taiwan's concrete poetry as significant clues for interpretation. However, even if all the communicative clues including explicatures and implicatures are successfully reproduced in the target text, interpretive resemblance may not be achieved because communicative clues are "strongly context-dependent" (Gutt, 2000a, p. 170). Namely, a translation which contains the original's communicative clues may only yield insufficient interpretations or even misinterpretations among the target

readers if the translator does not deliberate the target context.

For example, there is one text which contains several strong and weak implicatures associated with Christianity. Even if a translator can reproduce all the weak implicatures found in the original in the translation, the re-created implicatures may be almost invisible if the text is read by people from non-Christian cultures. As a result, the interpretations hidden within those implicatures are not likely to be discovered. In this case, a translator may add notes or make due modification in order to achieve interpretive resemblance between the source text and the target text.

Since the interpretations are mostly derived from implicit information, such an adjustment might alter the meaning of the source text. In this light, some may argue that this move risks "murdering the original" (qtd. in Gutt, 1992, para. 53). The situation is actually more complicated than the simple conclusion of "murdering the original." Gutt (1992) suggests that no matter how explicated and clear a translation is, it still may not be successful if "the intended meaning itself is not felt to be optimally relevant to the target language audience" (para. 55). Put it in another away, the explication of information of the source text does not entail a good comprehension of the target text. Thus, turning a weak implicature into a strong one or even an explicature alone may not determine the result of the communication act through translation. What really matters is "whether or not the target audience can arrive at the intended meaning through consistency with the principle of relevance" (Gutt, 1992, para. 56).

According to "the principle of relevance" in Relevance Theory, as an individual initiates a communication, "he automatically communicates the claim that what he has to say is optimally relevant to the audience. It is assumed that this principle is part of our human psychological endowment" (Gutt, 1992, para. 13). Relevance Theory does not pursue the "equivalence" of explicatures and implicatures between the

original and the translation.   Instead, Relevance Theory stresses the importance of optimal relevance.   Optimal relevance is achieved when a translation "leads the audience to adequate contextual effects, without requiring unnecessary processing effort" (Gutt, 2000a, p. 175).   Therefore, even if a translator does explicate the implicit meaning of a poem in the translation, s/he might not murder the original so long as the translation achieves optimal relevance—yielding adequate contextual effects without unjustifiable processing efforts.

2.3.3. Translation Procedure

Based on the guidelines provided by Gutt in "Issues of Translation Research in the Inferential Paradigm of Communication," the source-text analysis and the target–text design are conducted in two stages, and each stage can be further divided into three phases.   This relevance-theoretic translation procedure will be applied to the analysis of the source text in Chapter Three and Four.

The premium stage is to discover the originally intended interpretation, which, as Gutt (2000a) points out, involves the following three steps: "identifying the mutually shared cognitive environment of the original" (p. 167), "looking for 'communicative clues'" (p. 169), and "deriving the explicatures and implicatures of the original" (p. 171).   First of all, a translator has to find the cognitive environment where the source text and its readers interact.   When carrying a foreign text to another cultures or languages, a translator has to undertake their task under a "secondary communication situation"—a cognitive environment "significantly different from that anticipated by the original author" (Gutt, 2000a, p. 167).   Therefore, the translator not only has to deal with transcoding but also needs to address questions arising from the discrepancies between the source context and the target context.   The foremost question for a translator is "whether his or her own cognitive environment equals the

mutually shared cognitive environment of the communication act in respects relevant to the interpretation of this text" (Gutt, 2000a, p. 167). If the answer is "yes," interpreting the source text will be easier for him/her because the task will be somewhat similar to intralingual communication. Nonetheless, it is often not the case when one introduces a work to another cultures and languages. If the answer is "no," a translator needs to "reconstruct the cognitive environment mutually shared by the original communicator and his/her audience" and "determine which parts of that mutually shared cognitive environment served as context for the original communication" (Gutt, 2000a, p. 168). Since translation aims to achieve interpretive resemblance, the shared cognitive environment and context are crucial factors to be taken into account.

Secondly, a translator should explore communicative clues within the original. By preserving the original communicative clues in the translation, a translator can help the target readers to "arrive at the originally intended interpretation" (Gutt, 2000a, p. 169). Relevance Theory does not advocate a copy of the linguistic features of the source text. Instead, what should be reproduced in the translation are original communicative clues, which are "abstractions from the actual linguistic properties of the text" (Gutt, 2000a, pp. 169-170). Gutt suggests that the re-creation of such clues may require "very different linguistic means in the receptor language" (2000a, pp. 169-170). How does a translator detect those abstract clues hidden within the source text? A translator searching for the interpretation intended by the author is not groping her or his way out in the dark. Along the road, s/he will discover "signposts," namely, communicative clues leading to the originally intended interpretations. Communicative clues cannot be identified through "straightforward structural or text-linguistic comparisons" (Gutt, 2000a, pp. 169-170). Rather, the sole approach is to discover those clues through "reference to

the role played in guiding the audience towards the intended interpretation" (Gutt, 2000a, pp. 169-170). However, some of the clues appear to be unnecessary and yield no interpretation. When a translator finds "the expression [a communicative clue] seemed to involve unnecessary processing effort for the interpretation they have derived," s/he should not hastily label this expression as trivial (Gutt, 2000a, p. 170). Perhaps the very interpretation the translator contrives is just not the one intended by the original author. When that happens, a translator needs to search for "an alternative interpretation for which the form of the expression did turn out to be 'optimal'" (Gutt, 2000a, p. 170). In short, a translator needs to identify communicative clues during the process of interpreting a text. When all the communicative clues and possible interpretations are at hand, s/he may discover the originally intended interpretation by selecting the one that optimally utilizes the communicative clues.

Finally, a translator has to identify explicatures and implicatures from the communicative clues available. One of Relevance Theory's significant accomplishments lies in "the understanding of meaning" (Gutt, 2000a, p. 171). In Relevance Theory, the act of communication is not all-or-none, that is, meaning is either communicated or not communicated. On the contrary, "ideas can be communicated with varying degree of strength" (Gutt, 2000a, p. 171). It would be erroneous to treat communicative clues as expressions with equal features and strength. Recognizing the assumption that ideas are communicated with varying degree of strength, a translator needs to differentiate explicatures from implicatures, and strong implicatures from weak implicatures. When the distinction is done, a translator can decide whether those clues should be presented explicitly or implicitly, strongly or weakly, when designing a translation. It should also be stressed that implicatures and the interpretation derived from them are context-dependent. Some

noticeable

formal features in one culture may be "hardly noticed and would therefore not lend themselves to use as devices for strong communication" in other cultures (Gutt, 2000a, p. 171).   In other words, some strong implicatures, once placed in a different context, may only be communicated weakly.   As for weak implicatures, their visibility in another context may be so low that they are almost nonexistent to the target readers.

The second stage is to devise a translation, following a translation procedure proposed by Gutt.   As Gutt outlines, the procedure includes "determining one's informative intention (as translator)" (2000a, p. 172), "designing a stimulus" (p. 175), and "monitoring resemblance relationships between interpretations" (p. 176).   To begin with, Gutt contends that a translator should determine "what aspects of the original s/he wants to communicate" (2000a, p. 172).   Since interpretive resemblance is "by nature a matter of degree, spanning a continuum between the extremes of complete and zero resemblance," it is the translator's task to choose a particular "position on that continuum s/he will aim for" (Gutt, 2000a, p. 172).   Put it another way, s/he needs to decide to what extent the original interpretively resembles the translation.   There is one crucial condition for a translation to be communicable: "understating the intended meaning requires the inferential combination of the encoded meaning with the right contextual information" (Gutt, 2000a, pp. 172-173). If a translator wants to avoid the situation where the translator "cannot be successfully communicated in the receptor context," s/he has to pay substantial attention to the availability of contextual information instead of the choice of word or phrase (Gutt, 2000a, pp. 172-173).

Having completed the first step, a translator has to create a stimulus in the target language, which contains "properties that will lead the audience to the interpretation

intended by the translator" (Gutt, 2000a, p. 175).   To achieve the goal, two conditions should be fulfilled.   The first condition is that explicatures, implicatures and communicative clues which are indispensible for interpretations are reproduced in the translation.   The second condition is that the design of the target text should achieve "optimal relevance."

Lastly, the success of a translation should be evaluated with interpretive resemblance in that "the essence of the relation between the translation and the original is one of interpretive resemblance, not of some given notion of 'quasi identity," like 'equivalence'" (Gutt, 2000a, p. 172).   More specifically, a translator has to compare the explicatures and implicatures of the source text with the ones preserved in the target text in order to see if they interpretively resemble each another.

The aforementioned translation procedure can be applied to the translation of novel, poetry, essay and other literary genres.   Since concrete poetry is different from conventional poetry, moderate adjustments to the translation procedure may be required.   In this thesis, we slightly modify Gutt's translation procedure to better address the issue of "poetic effects."   According to Relevance Theory, poetic effects are created when "the audience is induced and given freedom to open up and consider a wide range of implicatures, none of which are very strongly implicated" (Gutt, 2000a, p. 164).   Simply put, a poem displays "poetic effects" because it carries a wide range of implicatures.   Unlike explicatures, implicature are less absolute and allows the readers to come up with various interpretations.   In the case of Taiwan's concrete poetry, the explicatures denote the literal meaning straightforwardly presented in a concrete poem.   On the other hand, the implicatures found in a concrete poem is far more complicated.   Concrete poetry displays a fusion of form and content.   In other words, the form reinforces the content of a concrete poem while the content attaches meaning to the form.   Unlike conventional poetry,

concrete poetry conveys messages through form and content simultaneously.

To observe this intricate symbiosis of form and content, we meticulously categorize the implicatures found in concrete poetry. As for implicatures embedded in form, the visual, acoustic, and kinetic effects are taken as strong implicatures while the graphic spaces are regarded as weak implicatures. As to implicatures embedded in content, the visual, auditory or kinetic effects constituted by linguistic materials are classified as weak implicatures. On the other hand, the verse lines written in the conventional literary language may carry both strong and weak implicatures. The noticeable communicative clues that yield author's informative intention and specific interpretations are categorized as strong implicatures. Besides, the scarcely detectable communicative clues that lead to variable interpretations are classified as weak implicatures. Implicatures presented in Taiwan's concrete poetry are particularly sophisticated. Given the intricacy and significant of the implicatures of Taiwan's concrete poetry, our source-text analysis and target-text design will only concentrate on the strong and weak implicatures embedded in form and content, so as to narrow the focus of this research and to better achieve the poetic effects in the translation. After the translation is fabricated, interpretive resemblance between the source text and the target text is mainly measured according to the shared strong and weak implicatures. The modified translation procedure will be applied to our analysis and translation of Taiwan's concrete poems in Chapter Three and Four. The flowchart of the translation procedure is as follows:

Figure 1 Translation Procedure Adopted from Ernst-August Gutt's "Issues of Translation Research in the Inferential Paradigm of Communication"

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                    ┌─────────────────────────────┐
                    │   Select the target audience │
                    └─────────────────────────────┘
                                  │
                                  ▼
                    ┌─────────────────────────────┐
                    │ Provide background information of │
                    │      each concrete poem      │
                    └─────────────────────────────┘
                                  │
                                  ▼
                    ┌─────────────────────────────┐
                    │    Analyze each concrete poem │
                    └─────────────────────────────┘
                         ╱                  ╲
                        ▼                    ▼
      ┌──────────────────────────┐   ┌──────────────────────────┐
      │ Analyze strong and weak  │   │ Analyze strong and weak  │
      │  implicatures embedded   │   │  implicatures embedded   │
      │        in form           │   │       in content         │
      └──────────────────────────┘   └──────────────────────────┘
                        ╲                    ╱
                         ▼                  ▼
                    ┌─────────────────────────────┐
                    │   Translate each concrete poem │
                    └─────────────────────────────┘
                         ╱                  ╲
                        ▼                    ▼
      ┌──────────────────────────┐   ┌──────────────────────────┐
      │  Translate strong and    │   │  Translate strong and    │
      │  weak implicatures       │   │  weak implicatures       │
      │  embedded in form        │   │  embedded in form        │
      └──────────────────────────┘   └──────────────────────────┘
                         ╲                  ╱
                          ▼                ▼
                    ┌─────────────────────────────┐
                    │ Assess interpretive resemblance between │
                    │   the original and the translation │
                    └─────────────────────────────┘
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Chapter 3

English Translation of Two Visual Poems

This chapter focuses on the translation practice of two Taiwan's visual poems. The two visual poems selected for translation are Zhan Bing's "The Portrait of a Buffalo" and Lin Yao-de's "The Morning in Jupiter." The relevance-theoretic translation procedure proposed by Gutt will be applied to the translation practice. This chapter consists of three sections. The first section is the introduction of the target language audience and availability of contextual information. The second section concentrates on the translation of "The Portrait of a Water Buffalo" while the third section focuses on the rendering of "The Morning in Jupiter."

The translation practice in the second and third section is divided into two stages: source-text analysis and target-text design. At the first stage, the background information of respective poems is presented, including the author, publication year, and literature reviews. Such information enables us to identify the shared context between the original author and the source readers, which allows us to search for the author's informative intention. At the second stage, we detect the strong and weak implicatures embedded in form and content, which yield possible interpretations. Next, the translator's intended interpretation is decided and the strong and weak implicatures found in the original are reproduced in the translation. Finally, we examine the mutually shared implicatures as well as interpretive resemblance between the source text and the target text.

3.1 Target Audience and Availability of Contextual Information

According to Gutt (2000a), it is important for a translator to determine the target

audience before s/he implements the translation task. A translator should have "a good grasp of the cognitive environment of the receptor audience; in order to assess the communicability conditions for the translated message" (Gutt, 2000a, p. 173). The target audience of our experimental translations is English-speaking scholars and writers who are familiar with Western concrete poetry. The reason behind the decision is fourfold. Firstly, the ultimate objective of this research is to promote Taiwan's concrete poetry overseas, and our target audience can play a crucial role in achieving the goal. Since scholars and critics of literature tend to be the first advocators of foreign works, they are therefore the desirable readers at whom our translations aim. Another group of ideal readers are literary writers who often spearhead new movements and trends in literature and introduce foreign works to their compatriots via translation. Together, the two kinds of readers bring exciting and inspiring foreign texts to their countries or communities.

Secondly, concrete poetry, a highly innovative literary genre, may be better accepted by the experimentally-minded literary researchers. Our unconventional translation may be rejected by readers accustomed to the traditional poetry. Gutt (1992) suggests that a translator whose rendition is not welcomed by a ground of audience may "look for a different audience" (para. 69). Scholars, familiar with the dynamic nature of literature, are more likely to hold relatively open-minded and tolerant attitude toward peculiarities of certain literary work, especially concrete poetry. Take Cummings' visual poems as an example. When those highly innovative poems were first published, they were obscure and thus meaningless or worthless to the general public. Fortunately, scholars probed into Cummings' language, decoded those enigmatic pomes, and acknowledged their significance. Once recognized as works with a serious attempt to forage a novel poetic language, Cummings' visual poems became the subject matter of myriad literary studies and

were later embraced by the public.   If those poems have never been recognized by scholars in the first place, it is unlikely that those visual verses would reach the readers in the U.S.A. and beyond.

Thirdly, our target audience who are acquainted with Western concrete poetry may have access to more contextual information when appreciating our translation. To translate the unconventional works of Taiwan's concrete poetry, we resort to unorthodox techniques developed by Western concrete poets.   Nonetheless, those experimental translations may cause some extra processing efforts to readers who are strange to concrete poetry.   On the contrary, our unconventional translations may yield more contextual effects to our target audience, English-speaking literary writers and scholar familiar with Western concrete poetry.   The English translator-poet Willis Barnstone holds that a translator "cannot be lazily seduced by the surface obvious into producing an unimaginative, mechanical version" when dealing with an untranslatable text (Hofstadter, 1997, p. 453).   In handling the seemingly untranslatable Taiwan's concrete poems, we employ the creative means of Western concrete poets and our English translation are likely to yield adequate contextual effects without unnecessary processing efforts on the part of our target language readers.

Most importantly, the stylistic features of concrete poetry are more obvious in the eyes of our target language readers who are familiar with Western concrete poetry. Literary writers and scholars tend to treat language manipulation and sensory sophistication that require processing efforts as significant devices instead of some unimportant expressions as ordinary readers might assume.   The general public may only be concerned with "what" the literary works are trying to convey rather than "how" the messages are delivered.   That is to say, they might eschew toward the semantic aspect and miss the panorama—the diverse facets of a "verbivocovisual"

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entity like concrete poetry. By contrast, researchers who often scrutinize literary texts and derive significance interpretations are more conscious of the stylistic features of concrete poems. As for writers, they are frequently confronted with the choice of expressions and techniques, and are hence sensitive to the unusual techniques and the overtones created. In the next section, with a particular group of target readers in mind, we will produce a translation of a Taiwan's visual poem which may meet the expectations of the target readers.

3.2 Translation of "The Portrait of a Water Buffalo" as a Visual Poem

The visual poem selected for translation is Zhan Bing's "The Portrait of a Water Buffalo." The background information of the author and the visual poem will first be provided. Later, we will identify the strong and weak implicatures embedded in form and content, from which we derive the author's informative intention. Next, we determine the translator's intended interpretation and re-create the strong and weak imlipcatures to guide our target language readers. Lastly, interpretive resemblance between Zhan's original and our translation will be examined.

3.2.1 Background Information of "The Portrait of a Water Buffalo"

Zhan Bing (1911-2004) is a crucial figure of Taiwan's concrete poetry. "Among all modern Taiwan poets, Zhan may well be the first writer of concrete poetry" (Ding, 2000, p. 24; my own translation). Zhan was born at the time when Taiwan was colonized by the Empire of Japan. His interest of poetry sprouted early in his life. Zhan composed his first poem when studying in junior high school[4]. After graduation from high school, he departed from Taiwan for Japan in pursuit of

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[4] This poem was written in Japanese, Zhan's mother tongue. During the Japanese colonization period, local residents in Taiwan were prohibited form speaking Chinese and teachers taught children Japanese only.

advanced education in pharmacy.   During his sojourn in Japan, he started writing modern poems, some of which "received rave reviews from the Japanese poet Horiguchi Daigaku" (Luo, 1978, p. 266; my own translation).   Aside from poetry, Zhan dedicated himself to "the intensive study of novel, drama, philosophy, astronomy, sociology, medicine, psychology, zoology, botany and religious scriptures, which helped nourish his poetry" (Luo, 1978, p. 266 my translation).   Later, Zhan returned to Taiwan and began learning Chinese after Taiwan was emancipated from the Japanese rule.   He started translating his Japanese poems into Chinese and writing Chinese poems.

In 1943, he performed poetic experiments on "ways to make literary works borderless or 'universally acceptable' like painting and music," and the result was the first two Taiwan's concrete poems (Ding, 2000, p. 24; my own translation).   In 1964, Zhan, together with other contemporary writers, cofounded a club named "Lishishe" [笠詩社], (literarily: Poetry Club of Bamboo Leaf Hat).   The poetry club began issuing its bimonthly journal titled "Li" [笠], (literally: Bamboo Leaf Hat) and publishing the poetic works of its members in the same year.   Taiwan farmers often use the bamboo leaf hat to protect them from the scorching sun or heavy rain when laboring on the field.   The club was named after this agricultural equipment "to symbolize the diligent, freedom-loving and resilient spirit of people on the island" (Mo, 1999, p. 12; my own translation).   In 1966, Zhan consecutively published several poems in the poetry club's bimonthly journal, and "The Portrait of a Water Buffalo" was one of them.

As his most well-known poem, "The Portrait of a Water Buffalo" has often been selected in literary anthologies as an excellent example of concrete poetry.   The original is as follows:

19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

角
角
黑
擺動黑字型的臉
同心圓的波紋就繼續的擴開
等波長的橫波上
夏天的太陽樹葉在跳扭扭舞
水牛浸在水中但
不懂阿幾米得原理
角質的小括號之間
一直吹過思想的風
眼球看太空的雲
以複胃反芻寂寞
傾聽歌聲蟬聲以及無聲之聲
水牛忘卻炎熱與
時間與自己而默然等待也許
永遠不來的東西
只
等待等待再等待！

(Ding, 2000, pp. 32-33)

Although popular among readers in Taiwan, the poem has often been considered a word game or a poem for children. Some critics like Ding Xu-hui and Luo Qing, however, discover hidden messages in the poem and recognize its significance. It is hoped that a relevance-theoretic text analysis of this visual poem can assist in presenting the intricate techniques and essential meanings of this celebrated visual poem.

3.2.2 Analysis of "The Portrait of a Water Buffalo"

The visual poem begins with a depiction of the water buffalo's motions and its surroundings. The lines ensued describe the ignorance, loneliness, and patience of the animal. Finally, the poem closes with some obscure lines. Since the poem is composed in the shape of a water buffalo, it is tempted to conclude that the poet simply uses meaningless words and phrases to construct the pattern of the animal. Nonetheless, Luo Qing (1978) argues that the visual poem "demonstrates the poet's reflection on the relation among the time, waiting and solitude," and the water buffalo

"symbolizes the farmer who labors with the animal" (p. 267; my own translation). "The word arrangement not only illustrates the image of a water buffalo but also foregrounds the spirit the entire poem. Thus, the poem should not be considered a wordplay" (Luo, 1978, p. 268; my own translation).   Prior to the search for possible interpretations, it is necessary to identify the strong and weak implicatures presented in the poem.

3.2.2.1 Analysis of Strong and Weak Implicatures Embedded in Form

The graphic design of the visual poem carries several strong implicatures. The typographical layout of the water buffalo's head can be taken as a strong implicature. Instead of describing the creature's appearance, this poet arranges three Chinese characters to constitute the water buffalo's head and utilizes verse lines to create the image of its body and tail.   In this visual poem, the most impressive and acclaimed part is the depiction of the water buffalo's head:

角　　　角

黑

Upon reading this arrangement, one perceives a triangle formed by the three Chinese characters.   For the native speakers of Chinese, the finely positioned words effectively create the image of the water buffalo's head.   Zhan takes advantage of Chinese's hieroglyphic nature to produce vivid details of the horn.   The ancient form of the Chinese word "jiao" [角], (literally: horn) is "𢆉," which shows a hard substance with one sharp tip and two grains.   The visual features of the original shape, after so many centuries, are still traceable in its modern form.   Moreover, the

character "hei" [黑], (literally: black) is an illustration of the water buffalo's face. Almost all the features of the animal's head are presented, such as "the eyes (two strokes in the boxes [of the upper part of the character]), the snout (the vertical line), the mouth (two horizontal lines) and the beard (four strokes [at the bottom])" (Ding, 2000, p. 33; my own translation). The character "黑" is enlarged and printed in boldface to emphasize the size and especially the color of the water buffalo. As Luo Qing (1978) indicates, "black is not only the hue of the water buffalo's skin, but also the color of the [darkly tanned] skin of a Taiwan farmer who toils on the soil under the sun with the animal. Therefore, the color is a symbol of diligence" (p. 268; my own translation). The three Chinese characters not only constitute the shape of the animal's head, but also serve as references to several nouns in the poem, including "heizixing de lian" [黑字形的臉], (literally: the face in the shape of the Chinese character "hei" [黑]), "yan" [眼], (literally: eye), and "jiaozhi" [角質], (literally: the substance of horn). Verse lines following the head part are arranged in the shape of the animal's body and tail, which effectively reinforces the meaning of the poem.

Two examples of the masterful fusion of form and content should be noted. The word "zhi" [只], (literally: just) in Line 18 has two functions. It not only functions as an adverb but also represents the joint connecting the body and the tail. The dangling position of the word lays greater emphasis on it meaning while completing the pattern of the water buffalo. Also, the Chinese word "dengdai" [等待], (literally: to wait) is repeated for three times in Line 19. Such a reiteration constitutes the shape of the animal's tail and conveys "the overtone of cycle and infinity" (Luo, 1978, p. 271; my own translation). This overall layout corresponds to the poesis of space, which creates a new the relation between linguistic materials and space. On the other hand, the repetition technique slightly showcases the stylistic feature of sheer repetition.

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In 1966, the poem was initially published in Taiwan, an agriculture-based society. The term "Taiwan Niu" [台灣牛], (literally: Taiwan Buffalo) is used to refer to Taiwan farmers who demonstrate resilience and diligence. Thus, the image of a water buffalo is suggestive of the hardworking farmers in Taiwan. The author may intend to pay tribute to those diligent rice-growers by this visual poem. In what follows, we will explore the strong and weak implicatures embedded in content to see how these implicatures yield the interpretations.

3.2.2.2 Analysis of Strong and Weak Implicatures Embedded in Content

In this visual poem, strong implicatures provide main directions leading to certain interpretations. The terms "niuniuwu" [扭扭舞], (the Twist) can be read as a strong implicature that generates a significant contrast between the jovial ambience and the agony of the water buffalo. The Twist is a type of dance originating from the rock music, extremely popular in the 1960s. People can dance the Twist in pairs or by themselves, simply shaking their waists and dancing to the melody. This noun creates a lively and joyful setting of summer time. In spite of the delightful ambience, the water buffalo undergoes loneliness, endures the burning heat, and awaits something that never arrives (Lines 16-17). This creates a stark contrast between the helpless creature and the jovial background.

Besides, the noun "ajimide de yuanli" [阿幾米得原理], (Archimedes' principle) is another strong implicature that leads to a crucial comparison. In Lines 8 and 9, the water buffalo immerses himself in water, but he does not understand Archimedes' principle. In Line 8, the word "dan" [但], (literally: but) indicates that Zhan Bing makes a comparison between the animal and Archimedes of Syracuse. Archimedes, a prominent ancient Greek mathematician, inventor and physicist, is the founder of hydrostatics (also known as Archimedes' principle). The term "Archimedes'

principle" associates the water buffalo with the Greek mathematician.   Overall, the two strong implicatures may guide the readers toward two comparisons: one between the joyful setting and the sorrowful water buffalo, and the other between the Greek mathematician and the draft animal.

Apart from the observation of strong implicatures, we search for the weak implicatures that may yield related interpretations.   The water buffalo is described as a lonely philosopher in this visual poem.   The contrast between the joyful setting and the animal's loneliness is further supplemented by a set of weak implicatures, including "xiatian" [夏天], (literally: summer), "gesheng" [歌聲], (literally: song), and "chansheng" [蟬聲], (literally: cicada's sound).   Those nouns exhibit scenes of prosperity in summer, the season when all plants are thriving and insects singing in chorus.   However, another set of weak implicatures portray the water buffalo as a gloomy philosopher amidst this jovial atmosphere.   This set of implicature comprises "zhire" [炙熱], (literally: burning heat), "jimo" [寂寞], (literally: loneliness), "yun" [雲], (literally: cloud), and "wusheng zhi sheng" [無聲之聲], (literally: soundless sound).   The sun, a life-giving force, is refreshing for living beings and is often praised by artists in their works.   Nonetheless, the rays of sun generate unbearable "burning heat," tormenting the water buffalo who toils on the soil.   Also, the animal realizes his "loneliness" by observing the "clouds" (Lines 12-13).   It may be that the multitude of clouds drifting in the sky reminds the animal of his solitude.   Most significantly, the water buffalo is capable of perceiving the "soundless sound," which indicates that he understands the philosophical concepts.   According to this depiction in the original, it can be said that "the buffalo is gradually transformed into a philosophical being by the poet" (Luo, 1978, p. 270; my own translation).

The philosophical overtone is further elaborated in the final part of the poem, where the water buffalo is elevated to "a spiritual being that transcends time, space

and even himself" (Luo, 1978, p. 271; my own translation).   Here is the synopsis of the last five lines: the water buffalo forgets about the unbearable temperature, loses the sense of time and even fails to remember itself, but it still insists on waiting for something that never comes.   Luo (1978) explains that "the buffalo transcends space and thus forgets about the scorching heat; he transcends the time and hence losses the sense of time.   Most importantly, he transcends himself and becomes an eternal 'spiritual being', whose very essence is 'the act of waiting'" (p. 271; my own translation).   In other words, although the water buffalo understands that its expectation will never be fulfilled, it never gives up the hope.   This highly personified "water buffalo is 'silent' yet resilient and insistent—the features that best epitomize farmers in the Chinese culture" (Luo, 1978, p. 271; my own translation).   Judging from the above implicatures, this portrait of a water buffalo is very likely to a sketch of a lonesome philosopher—a Taiwan farmer.

Moreover, the comparison between a knowledgeable mathematician (Archimedes) and an ignorant water buffalo (the illiterate farmer) is reinforced by the presence of two weak implicatures: the water and several scientific and geometrical terms.   The former shows the similarity between the mathematician and the animal while the latter reveals their differences.   Whereas the mathematician discovered hydrostatics in a filled bathtub, the water buffalo finds the essence of his life in an inundated rice paddy.   Both Archimedes and the animal immerse themselves in water, and the liquid is therefore a crucial weak implicature that links the two.   However, that is where the similarity ends.   Unlike Archimedes, the water buffalo is not aware of the geometrical patterns "tongxinyuan de powun" [同心圓的波紋], (literally: concentric ripple), "dengpozhang de hengpo" [等波長的橫波], (literally: evenly-spaced wave), and the scientist term "taikong" [太空], (literally: atmosphere). Nor does the animal understand how to use the mathematical symbol "guahao" [括號],

(literally: parenthesis).   The poet may deliberately choose those rather technical terms to suggest the water buffalo are not as knowledgeable as Archimedes.

Most interestingly, perhaps Zhan also compares himself with the animal. Instead of using general words like "eye," "stomach" and "digest," Zhan utilizes technical words such as "yanzhu" [眼珠], (literally: eyeball), "fuwei" [複胃], (literally: stomach compartment), and "fanchu" [反芻], (literally: to regurgitate). With his medical training background and interest in zoology, Zhan are familiar with these terms.   By contrast, the water buffalo is totally strange to those terms.

Although the water buffalo is ignorant about science, geometry, medicine or zoology, it is still a profound thinker, as indicted by the weak implicature in Lines 10 and 11.   The two lines read "jiaozhi   de xiaoguahao   zhijian/ yizhi   chuiguo sixiang   de   feng" [角質的小括號之間/ 一直吹過思想的風], (literally: within the small parenthesis of horn substance/ the wind of thought blows constantly).   What lies between the two horns of the water buffalo is the animal's brain.   Since the water buffalo symbolizes a Taiwan farmer, these lines may "imply that the farmer does not know how to think in mathematical and geometrical ways, but he has his own way of thinking" (Luo, 1978, p. 270; my own translation).   The farmer is uneducated and unfamiliar with the academic subjects, but he is a philosopher by no means inferior to the Greek mathematician or the poet.   Even though the farmer, like the water buffalo, does not know how the eyes, ears, and the brain work, he is still able to observe the world, listen to the sounds in nature, and deliberate questions about his very existence. By giving those strong and weak implicatures in the poem, Zhan may try to depict a hardworking farmer in Taiwan as a thoughtful philosopher.

3.2.3 Translation of "The Portrait of a Water Buffalo"

According to the contextual information and strong and weak implicatures, we

derive the translator's intended interpretation "the water buffalo symbolizes the diligent Taiwan's farmer, who, although illiterate and insignificant, is actually a philosopher as thoughtful as a mathematician or a poet. We aim to reproduce the strong and weak implicatures in the target text, so as to guide the target audience toward the translator's intended interpretations. To reach this goal, it is necessary to examine the contextual information available in the target culture. One question about contextual information should first be addressed: Can a water buffalo evoke the image of a farmer or even a thoughtful philosopher among the English-speaking audience?

The water buffalo was a common draft animal in the agricultural Taiwan during the 1960s, and it is still a great helper to husbandmen in rural areas in Taiwan. Taiwan people have special memories and sentiment about the water buffalo, a creature that can immediately remind them of diligent farmers and the agricultural period. However, the animal has been rarely seen in the Unites States, the United Kingdom or other English-speaking countries. It is often raised for consumption rather than for agricultural purpose. Fortunately, the Western world has developed their agricultural sector with husbandry of ox, the bovine cousin of the water buffalo. A successful communication between the translator and the target audience may be achieved given the similarity. Nonetheless, since the association between a water buffalo and a farmer is less straightforward to the Western audience, the translator may have to add new implicatures to lead the target audience to the translator's intended interpretation. Furthermore, in reproducing the comparisons between the water buffalo and Archimedes or the poet, the biographical information about Zhan Bing mcay be required. The target audience can derive information about the Greek mathematician, but they are unfamiliar with the Taiwan poet. It is necessary and proper to provide background information about Zhan Bing because it is part of our

goal to introduce Taiwan's concrete poems, along with their authors, to the English-speaking world.　After considering the contextual information, we will start to address the translation problems and propose solutions in the following section.

3.2.3.1 Translation of Strong and Weak Implicatures Embedded in Form

In duplicating the image of the water buffalo in the target text, the first and foremost challenge comes from the pattern of the animal's head, a strong implicature. The creature's head displays the hieroglyphic feature of the Chinese characters.　The translation problem arises from the fundamental difference between Chinese and English, with the former being a pictograph and the latter a phonograph.　In order to translate the two Chinese characters, "角" and "黑," into English, the translator needs to explore the ideogrammatic possibility of the target language.　In practice, we choose two English letters "H" and "B" to undertake our task for two reasons.　First, they are the initial letters of the words "horn" and "black" (or "buffalo").　Second, the two letters, with some typographical modifications, can constitute the look of a water buffalo's head.　It can also be observed that Zhan Bing enlarges the Chinese character "黑" and prints it in boldface to stress the size and the color of the buffalo's face.　Since Zhan Bing deliberately changes the typeface and size of Chinese characters, we also change the English letters in our translation for visual effects. The result is the following translation of the animal's head (For the complete version of the translation, please refer to Appendix 15).

The shape of the letter "H" is moderately distorted to form the buffalo's curved and pointed horns. This distortion technique is also utilized by American concrete poet Mary Ellen Solt. In the poem titled "Dogwood: First Movement," she deforms the letters from the word "dogwood" to constitute the shape of a flower (Please refer to Appendix 6). Meanwhile, the letter "B" is presented in boldface to represent the animal's head and two eyes. This is a simple depiction, in which English characters are used as symbols and bear reference to two words (horn and black). When this picture is combined with the body-shaped stanza, one can easily recognize the pattern as the animal's head. However, most of the exquisite details of "黑" are lost because the English translation "B" only offers a rough illustration. In spite of its inadequacy, the translation can still yield the translator's intended interpretation since the eyes—which are mentioned in the body-shaped stanza—are reserved in the new graphic design.

In addition to the translation of the animal's head, the reproduction of the shape of the body, another strong implicature, causes another translation problem. It is apparent that the form and content are intractably bound together. The figure of a water buffalo, a symbol of a Taiwan farmer, is an important basis from which we derive interpretations. Thereby, the graphic layout of the visual poem is carefully replicated in the target text. For instance, the animal's tail in the source text constituted by repeating the word "等待" for three times. In the experimental translation, the tail is composed by the juxtaposition of three verbs in progressive form: "waiting, waiting and waiting." The progressive form extends the length of the word-line, which resembles the animal's tail.

Lastly, our English translation, unlike conventional English poems, does not have capital letters at the beginning of verse lines. Sometimes capital letters are

used in concrete poems not for grammatical accuracy, but for special poetic emphasis. Therefore, the initial letter in each line is in its lowercase form. In our translation, capital letters are only used to accentuate implicatures. As mentioned earlier, the Chinese character "黑" that forms the water buffalo's head serves as the reference to the phrase in the poem: "heizixing de lian" [黑字形的臉], (literally: face in the shape of the Chinese character "黑"). Hence, the first draft of the translation "b-shaped face" is modified into "**B**-shaped," with the initial letter capitalized and displayed in boldface. This modification is so made to remind the target readers of the shape and color of the water buffalo's face. Also, two strong implicatures in the translation "The Twist" and "Archimedes' Principle" are stressed by the use of capital letters. In what follows, we will strive to reproduce the strong and weak implicatures embedded in content.

3.2.3.2 Translation of Strong and Weak Implicatures Embedded in Content

As regards the content, both the strong and weak implicatures found in the source text should be re-created in the target text, and their strength may at times be adjusted owing to the change of the context. The major task is to employ implicatures in the target text to guide the readers toward the translator's intended interpretation.

According to our source-text analysis, the water buffalo is illustrated as a lonesome and agonized philosopher living in a joyful environment. It is essential to transport the joyful environment encoded in the phrase such as "扭扭舞" to the target text. The strong implicature "扭扭舞" is translated as "the Twist Dance." This strong implicature creates a happy setting in Line 7, which contradicts the melancholy mood of the water buffalo from Line 12 to Line 19. Other weak implciaures that are suggestive of the buffalo's loneliness and persistence should also be replicated.

There is one interesting weak implicature hidden within Lines 12 and 13: "kan taikong de yun/ yi fuwei fanchu jimo" [看太空的雲/以複胃反芻寂寞], (literally: to see cloud in the atmosphere with eyeball/ use stomach compartment to regurgitate loneliness).　Since the sight in Line 12 gives rise to the lonesome mood of the water buffalo in Line 13, the two should be translated into correlated lines.　It is hard to determine whether the word "yun" [雲], (literally: cloud) is singular or plural given that a Chinese noun does not always reveal its number.　Thus, to accentuate the animal's solitude, the Chinese noun "yun" is rendered into the plural form "clouds" as opposed to the singular noun "a water buffalo" in the fourth line of our rendition.　In the translation, the draft animal thinks of its loneliness when seeing the floating clouds in groups.

To help our target audience consider the water buffalo a lonely philosopher, we devise several weak implicatures in the translation.　The possessive case, pronoun and reflexive in the translation are used as weak implicatures to guide the readers toward the translator's intended interpretation.　Those words are not always necessary in Chinese grammar.　Hence, they are mostly absent in the source text. Nonetheless, they are grammatically necessary in English.　Instead of simply adding those words for grammatical accuracy, we use them to reinforce the personification throughout the poem.　Whenever referring to the water buffalo, we replace "it," "its" and "itself" with "he," "his" and "himself" so as to explicate the implicit presence of the farmer-philosopher.

Likewise, the title of the translation bears one weak implicature which cannot be found in the original.　The Chinese title is "shuiniutu" [水牛圖] and the word "圖" can be translated into a collection of nouns such as a picture, a painting, a drawing, a photo, a sketch or a portrait.　We eventually translate the title as "The Portrait of a Water Buffalo" because the word "portrait" implicitly informs the readers that the

poem is in fact an illustration of a "person"—a lonesome and thoughtful farmer-philosopher.

Finally, to depict the water buffalo as a lonesome philosopher, we foreground the philosophical implications in Line 17. Luo Qing (1978) suggests that the water buffalo is "a spiritual being that transcends the time, the space and even himelf" (p. 271; my own translation). In translating Line 17 "yongyuan bulai de dongxi" [永遠不來的東西], (literally: something that never comes), we substitute "being" for "something." In our translation, "being" is used to imply that the water buffalo is actually a living person conscious of its existence. Also as a technical term in philosophy, "being" may evoke philosophical associations.

In addition, another translator's intended interpretation is that the water buffalo (or the Taiwan farmer) is a thinker as wise as a mathematician and a poet. To lead the target audience toward this interpretation, strong and weak implicatures in the original need to be transplanted in the translation. There is one strong implicature and two weak implicatures embedded in Lines 8 and 9. The term "阿幾米得原理" is a strong implicature that associates the Greek mathematician with the water buffalo. It is translated as "Archimedes' Principle," which is accentuated by the use of capital letters. Moreover, the noun "shui" [水], (literally: water) first connects the water buffalo with the Taiwan farmer because both the animal and the man work in the inundated rice field. After that, the implicature associates the farmer with Archimedes since both of them deliberate problems in water. If placed in the target text, this weak implicature may be ignored because the farms in Western countries are drier and the plants are different. As a result, the phrase "shuiniu jinzai shuizhong" [水牛浸在水中], (literally: the water buffalo immerses himself in the water) may not induce the target audience to visualize a water buffalo trudging in an inundated rice paddy. To preserve the crucial link in the target text, we decide to

turn the weak implicature into a strong one.   The noun "水" is translated as "paddy's water" to associate the animal with the farmer-philosopher

Other weak implicatures are geometrical patterns and the scientific term, including "同心圓的波紋," "等波長的橫波," and "括號."   Their English translations are "concentric ripples," "parallel waves," and "parenthesis," all of which resemble jargons to the illiterate husbandman.   Likewise, the phrase "太空的雲]" is translated as "atmospheric clouds" rather than "clouds in the sky."   By using the relatively technical terms, we aim to reproduce the comparison between Archimedes and the water buffalo.   On the other hand, "眼球," "複胃," and "反芻" are technical terms related to Zhan's medical background and studies.   They are hence translated as "eyeballs," "stomachs" and "regurgitated"—the terms which a water buffalo (also an uneducated farmer) can hardly understand.

3.2.4 Assessment of Interpretive Resemblance between the Source Text and the Target Text

In Relevance Theory, interpretive resemblance between the source text and the target text should be measured by their shared strong and weak implicatures.   Unlike conventional poems, the shape of a visual poem interacts with its content.   In this regard, the examination of shared implicatures between the original will be conducted from the aspects of form and content.

As regards the strong implicatures embedded in form, our translation maintains the image of the water buffalo presented in the original.   First of all, we reproduce the pattern of the animal's head by using linguistic materials like English letters instead of using graphics.   The translator's choice is consistent with the technique of the author who constitutes the image of the creature's head by using Chinese characters.   Although the image of the head in the target text is less detailed than that

in the source text, it manages to reserve the water buffalo's horns and eyes, the two parts which will later be used as two implicatures in the body-shaped stanza. Our target audience, English-speaking literary scholars and writers, may savor this innovative use of English letters. This translation supports Gutt's statement that the re-creation of communicative clues may demand "very different linguistic means in the receptor language" (pp. 169-170).

Furthermore, the entire translation is composed in the shape of a water buffalo, which includes the body, the legs and the tail. English verse lines, unlike their Chinese counterparts, are different in length because English words are inconsistent in breadth. The shape of our translation mostly resembles the original except for the size and the length of verse lines. Foreign readers familiar with the pattern poem tradition established by poets like Welsh poets George Herbert and Dylan Thomas can easily connect the form of the translation with its content. The patter of the draft animal is crucial because it corresponds to the theme of the visual poem—the Taiwan farmer, also known as "a Taiwan Buffalo."

According to Gutt (2000b), "an utterance must achieve adequate contextual effects and put the hearer to no unjustifiable effort in achieving them" (p. 35). The entire translation is changed into horizontal order. Since the vertical order of the original does not yield particular interpretation, the writing order of the translation follows that of the traditional English poems to reduce unnecessary processing efforts. Despite the change in direction, all the implicatures embedded in form are still presented to the target language audience. Thus, the image of the water buffalo, which yields important interpretations, is still noticeable to the target language readers.

In terms of implicatures embedded in content, the strong and weak ones in the original can be found in the translation. Based on the author's informative intention,

we determine the translator's intended interpretation: the water buffalo is the transfiguration of the diligent Taiwan farmer who is a lonesome philosopher as wise as a mathematician or a poet.   In order to help the target audience to arrive at the translator's intended interpretation, the two strong implicatures "扭扭舞"（The Twist Dance） and "阿幾米得原理"（Archimedes' Principle) are reproduced in the translation, with initial letters capitalized for poetic emphasis.   The former creates a jovial environment which dramatizes the agony and loneliness of the water buffalo. Meanwhile, the latter generates a comparison between the water buffalo and Archimedes.

Besides, the noun "水," a weak implicature that links the Archimedes and a Taiwan farmer, may be ignored if placed in the target context.   To reproduce the crucial connection in the target text, we decide to change the weak implicature into a strong one.   The noun "水" is translated as "paddy's water" to associate the animal with the farmer-philosopher.   In Relevance Theory, it is not required to translate implicit information implicitly.   What really matters is whether "the target audience can arrive at the intended meaning through consistency with the principle of relevance" (Gutt, 1992, para. 56).   Instead of "murdering the original," our explicated rendition may better guide our readers toward the translator's intended interpretation because the word "paddy" strongly indicates the presence of a Taiwan farmer.

There are several weak implicatures that portray the buffalo as a lonesome philosopher.   Weak implicatures that emphasize the animal's solitude and philosophical thinking are replicated in the translation.   For instance, the noun "雲" is rendered into the plural form "clouds" to contrast the animal's solitude.   Besides, the noun "東西" is translated as "being" instead of "something" to convey philosophical connotations.   Finally, the title of the poem and the grammatical device

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are also used as weak implicatures to inform the readers that the buffalo is actually a person.　Those implicatures may help the target readers to regard the water buffalo as a lonesome farmer-philosopher.

On the other hand, there are numerous weak implicatures which suggest that the water buffalo is a philosopher no less thoughtful than Archimedes or Zhan Bing.　In the original, the weak implicatures are technical terms of geometry, mathematics and science, all of which are related to Archimedes.　Another set of weak implicatures are jargon of human or animal organs associated with Zhan Bin's academic background.　All of those terms are translated as terminology in our translation to preserve the implicatures.　Furthermore, the weak implicature "思想的風" is translated as "wind of thoughts" in the target text to imply that the animal, though ignorant of the academic subjects, can still ponder on issues in his own way.　Guided by those implicatures, the target audience may treat the farmer-philosopher as a profound thinker as thoughtful as a mathematician and a poet.

To sum up, it is apparent that the target text shares with the source text numerous strong and weak implicatures embedded in form and content.　With the target readers' existing knowledge of Archimedes and the introduction of Zhan Bing, it is possible for the target audience to derive the translator's intended interpretation. Therefore, it is probable that the target text may interpretively resemble the source text.　In the next section, the translation practice following the same translation procedure will be performed on another visual poem.

3.3 Translation of "The Morning in Jupiter" as a Visual Poem

In this section, Lin Yao-de's visual poem, "The Morning in Jupiter," is selected for translation.　The biographical information of the poet will first be proffered. Later, we will identify strong and weak implicatures, from which we will derive

possible interpretations.   After that, we will determine the translator's intended interpretation and produce a translation with strong and weak implicatures.   Lastly, interpretive resemblance between the source text and the target text will be inspected.

3.3.1 Background Information of "The Morning in Jupiter"

Lin Yao-de (1962-1996) is a prominent and prolific writer in Taiwan during the 1980s.   He initiated his writing of modern Chinese poetry back in high school. Before he passed away at the young age of thirty-four, Lin had published numerous works of diverse genres, including poems, essays, fictions, song lyrics, plays, translations, literary criticism, and newspaper column articles.   Wining major literary awards in Taiwan, he was best known for his accomplishment in poetry.   In terms of concrete poetry, Lin Yao-de is a distinguished writer among his contemporaries.

Lin elevates the techniques and themes of concrete poetry to a new artistic height.[5]   He employs the experimental techniques of the forerunners of Taiwan's concrete poetry to create his own works.   Feng Qing [馮青] comments that "Lin Yao-de's concrete poems go beyond the poetic experiment in the 50s and 60s" (qtd. in Ding, 2000, p. 191; my own translation) and "break away from the conventions of the symbol system and explore the visual dimension [of poetry]" (qtd. in Ding, 2000, p. 191; my own translation).   His conviction in the expansion of the possibility of language is well manifested in the postscript of *Yinwan Cheng Xue* [銀碗盛雪], Lin's poetry collection published in 1987.   In this article, he maintains that "to be a good poet, one has to express his or her concerns through language and form while being aware of the impediment to human thinking and behaviors brought by the established

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[5] Yang Mu [楊牧] comments that although the vogue of concrete poetry in Taiwan had subsided, Lin still insisted on writing concrete poems and utilized his predecessors' technical innovations in an effortless way. "This is what makes Lin Yao-de an outstanding poet in the 1980s" (Lin, 1987, p. 4, my translation).

symbol system" (Lin, 1987, pp. 221-222; my own translation).

According to the author's note, "The Morning in Jupiter" was written in 1985 and it was selected in *Yinwan Cheng Xue*.   Prior to its public appearance, the book had been proofread by four distinguished scholars.   After the selection was proofread, the poet always made due adjustments, and so the book had been modified for at least four times before publication.   Since the poems, including "The Morning in Jupiter," were strenuously honed and examined by the poet, the strong and weak implicatures of each poem merit meticulous examination.   "The Morning in Jupiter" is a series of five poems revolving around the image of Jupiter in the setting of Norse mythology. In the short introductory prose, background information of Norse mythology is provided.   It describes Odin's determination to delay the advent of Ragnarök, his pursuit of wisdom, and the high price for drinking from the Well of Wisdom: one of his eyes.   Following the introduction is the visual poem, where the author compares the Great Red Spot on Jupiter to Odin's eye and employs multiple techniques to depict the eye removal.   The poem selected for translation is the first one of the five poems, with the subtitle "Dachiban, Weiyu Muxing Nanbanqiu [大赤班・位於木星南半球], (literally: "The Great Red Spot on Jupiter's Southern Hemisphere").   Owing to the scope of the research, only the excerpt of the poem is provided.   The excerpt is taken from the first fourteen lines of the poem:

宇宙樹第二條根下

守衛的智者前

曾經為人類抓取盧涅文字的

天帝奧丁　為了整個世界的存在

不猶豫地用勁指插入眼眶

挖起一枚

眼

眼

韌帶與神經與飛滅的血管

拉長　緊繃　斷裂

終於鬆懈地蜷捲在圓睜的眼球後端

赤色的液體爆落大氣的沉默上

滴入次元與次元間

被時空扭曲之夾縫

眼　擲落智者之泉

(Lin, 1987, pp. 171-172)

In the following sections, the analysis of this visual poem will first be offered, with the aim to derive possible interpretations. After that, we discuss translation problems and corresponding solutions and produce our experimental translation. Finally, interpretive resemblance between the source text and the target text is discussed.

3.3.2 Analysis of "The Morning in Jupiter"

In this section, we examine "The Morning in Jupiter" to explore the strong and weak implicatures. The investigation of strong and weak implicatures within the visual poem is divided into two parts, with one concentrating on form and the other on content. With the strong and weak implicatures available, we will derive possible interpretations.

3.3.2.1 Analysis of Strong and Weak Implicatures Embedded in Form

In "The Morning in Jupiter," the visual effects created by the employment of the hieroglyphic Chinese character "yan" [眼], (literally: eye) can be read as a strong implicature.   In Norse mythology, Odin accepted the price offered by Mimir and gave up one sight in order to drink from the Well of Wisdom.   He bravely enucleated one of his eyes, cast it into the spring, and obtained knowledge of ages by drinking from the well.   To visualize the mythical scene, Lin Yao-de creates a powerful illustration by using the Chinese character "yan":
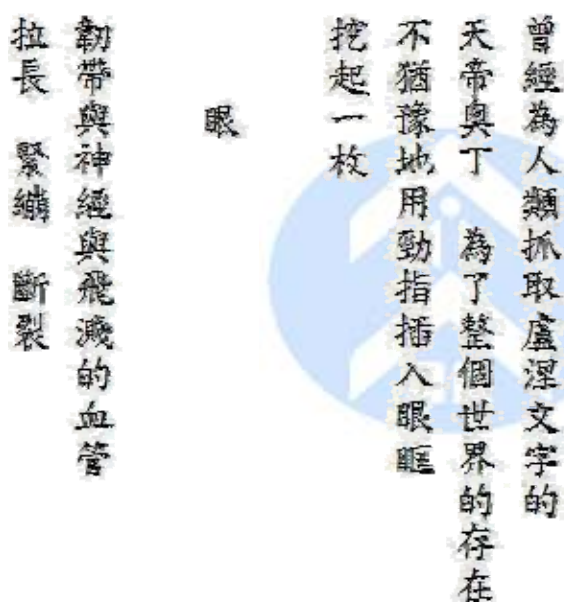
The hieroglyph feature of the Chinese character is employed by Lin to delineate the terrifying scene.   The radical part of "眼" is "目," which is written as " " in ancient Chinese and sketchily illustrates one eye.   The modern form "目" still preserves the image of an eye, with eyelids and an iris.   The isolated ideogram "brings out a corporal sense of a human 'eye' from the Chinese character 'yan' in a visual term" (Ding, 2000, p. 224; my own translation).   The suspended character "yan" represents "an eye intensively stares at the readers who look at 'it'" (Ding,

2000, p. 224; my own translation).   This visual effect appalls the readers with "the vivid visual technique suggestive of bloodshed" (Ding, 2000, p. 224; my own translation).   The use of hieroglyphic Chinese character to illustrate the eye also appears in Line 14.

The spaces in this visual poem, less noticeable yet more open for interpretation, are taken as weak implicatures.   Those weak implicatures play a crucial role in guiding the target audience toward the translator's intended interpretation.   There is a description of Odin's eye removal from Line 3 to Line 6.   The four lines seem to be conventional verse lines, but the use of space brings out a hidden image of Odin. In Line 4, there is one weak implicature: the blank situated between the noun phrase "Tiandi Aoding" [天帝奧丁], (literally: Odin the Ruler of Heaven) and the lower part of the line.   This noun phrase is suspended and may represent Odin's head because the vertically arranged Chinese word "Aoding" [奧丁] resembles an ornate Norse-styled helmet with a nose.   If the noun phrase is taken as the head of Odin, most of the vertical lines on the right-hand side (from Line 4 to Line 6) may represent the standing figure of the Norse deity.

Another weak implicature is the space that separates the character "yan" from Line 6 to Line 8.   Such a spatial arrangement breaks the train of ideas and accentuates the Norse god's enormous sacrifice.   The noun phrase "Tiandi Aoding" stands for Odin's head while the suspended character "yan' symbolizes his eye.   It seems that Odin's invisible hand is pulling his eyeball out of the ocular socket on his face.

Furthermore, a weak implicature is found from Line 8 to Line 9, right next to the dangling character "yan"—the image of the eyeball.   Line 8 of the visual poem goes "rendai   yu   shenjing   yu   feijiande   xieguan" [韌帶與神經與飛濺的血管], (literally: ligament and nerve and gushing blood vessel).   The repetitive use of the

conjunction "yu" [與], (literally: and) forms a long line that resembles the adjacent tissues between the socket and the eyeball. Later, those tissues are torn apart by Odin in Line 9, where words are isolated by spaces: "lazhang   jinbeng   duanlie" [拉長 緊繃 斷裂], (literally: extend expand break).

The last implicature is discovered in Line 14: "yan   zhiluo   zhizhezhiquan" [眼 擲落智者之泉], (literally: eye   cast into the Well of the Wise). A blank sits between "yan" and the words following the ideogram, constituting the image of one eyeball suspended in the air. Once the "eye" becomes a dangling object by the insertion of space, the lower part of the line suddenly turns into the falling motion of the eyeball. By employing space, the poet illustrates the moments before, during, and after the eye enucleation.

It is noteworthy that most of the visual effects will disappear if the spaces are removed. Without the spaces, the lines will not be much different from those in conventional poetry.
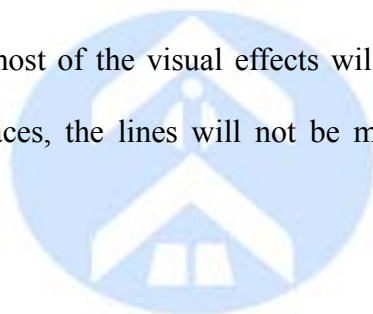
3.3.2.2 Analysis of Strong and Weak Implicatures Embedded in Content

Strong and weak implicatures embedded in content can be found by a close examination of the source text. Two sets of strong implicatures can be found: one about Norse mythology and the other about the outer space. The first set of strong implicatures to be found is related to Norse mythology. The introduction of the account of Odin's sacrifice strongly encourages the readers to derive interpretations from Norse mythology. Names of the figures and places of Norse mythology also help generate a mythical setting. "Yuzhoushu" [宇宙樹], (literally: the universe tree) refers to the world tree Yggdrasil, a humongous tree which supported the imaginary world Asgard. Guarded by Mimir, "Zhzhezhiquan" [智者之泉], (literally: the Well of Wisdom) was located underneath one of the roots of Yggdrasil. The well

symbolizes wisdom because whoever drinks from the spring will obtain the knowledge of the past, present and future.   Odin was the creator and ruler of Asgard as well as the god of war who wielded formidable weapons and frightening natural forces.   Despite his mighty power and revered position, he was willing to sacrifice one of his eyes for drinking from the well rather than occupying the magical spring by brutal force.   The mentioning of those mythical figures and places yields contextual effects that constrain one's interpretation within Norse mythology

In addition, Lin Yao-de further extends the scope of Asgard by another set of strong implicatures.   Two strong implicatures "Muxing" [木星], (literally: Jupiter) and its "Dachiban" [大赤斑], (the Great Red Spot) are mentioned in the title and the subtitle respectively.   Being the largest planet in the galaxy, Jupiter is visible in the night sky without the assistance of telescope and has been observed since prehistoric times.   The poet compares the Great Red Spot to Odin's lost eye, which, long after the Norse god's demise, is still scrutinizing the vast mist that devoured the gods of Asgard (Lines 55-56).

The comparison between the eye and the planet is fitting and abundant in subtle connotations.   The Great Red Spot is actually a huge storm which may have existed over three hundred years.   Therefore, this gigantic storm on Jupiter is therefore an appropriate metaphor for the constantly watching eye of Odin, who is also known as the Lord of Strom in Norse mythology.   Interestingly enough, as a person watches the Great Red Spot through a telescope, s/he is in fact watched by the gigantic red eye.   Similarly, as one reads Line 7 of this visual poem, s/he will find the image of the eye which is staring at him or her.   The exchange of gaze creates a special reading experience and associate the Great Red Spot with Odin's discarded eye.

Under the two main sets of strong implicatures related to Norse mythology and the universe, there are numerous underlying weak implicatures.   By providing

detailed and bloody description of Odin's enucleation, Lin may try to emphasize the god's sacrifice and his heroic deed. Prior to the vivid depiction of the eyeball in Line 7, the poet employs a weak implicature to stress the selfless act of Odin in Line 3: "ceng jing wei renlei zhuaqu luniewenzi de" [曾經為人類抓取盧涅文字的], (literally: the one who grabbed runes for men). According to *Poetic Edda*, a major text of Norse mythology written in Icelandic, Odin made himself a sacrifice, hung himself on a tree (presumably Yggdrasil), penetrated himself with a spear, and obtained the secret of runes after nine nights' suffering. The translation of the original account is as follows:

> Nine whole nights on a wind-rocked tree,
> Wounded with a spear.
> 1 was offered to Odin. Myself to myself,
> On that tree of which no man knows.
>
> (Hamilton, 1969, p. 309)

This self-sacrifice is the price Odin paid for runes, which are regarded as symbols of mysterious power. If one inscribes runes on items made of wood or stone, s/he can use the object to protect himself or herself from potential harms. Odin, the All-father of Asgard, sacrificed himself for the safety of his creation—mankind. Hanging a person on a wood and wounding him with a spear is an execution methods practiced in ancient eras. This weak implicature is especially crucial because it may remind the target language audience of the crucifixion of Jesus Christ, who was executed on a wood (the cross) and transfixed by a spear (the holy lance). The association with the crucifixion of the Christ, the greatest sacrifice of all, reinforces the magnitude of Odin's sacrifice.

Moreover, Odin's heroic and selfless act is accentuated by another weak implicature in Line 4.   Odin made great sacrifice for Asgard—the world he created. His love for Asgard is manifested by his motive behind the eye enucleation.   Line 4 of the visual poem reads "weile zhengge shijie de cunzai" [為了整個世界的存在], (literally: for the existence of the whole world).   "The world," a weak implicature, may refer to Odin's creations, including Asgard, plants, animals and above all human beings.   There is another weak implicature about the tenderness of the Norse god hidden within Line 5: "buyouyudi yong jinzhi charu yan" [不猶豫地用勁指插入眼], (literally: to stick the powerful finger into his eye without hesitation).   The notion of "powerful finger" is indicative of Odin's mighty power. According to Norse mythology, Odin had the ability to turn himself into an eagle. The god "often transformed himself into this canny raptor, both to view the workings of the world and to intervene when an avian form was better suited to his ends" (Randolph, All-Father, para. 4).   Finally, Lin masterfully utilizes the other weak implicature to further emphasize Odin's brevity and connect Norse mythology with Jupiter.   After the eye was gouged out, blood gushed out from the Norse deity's eye socket.   The poet describes the solemn scene in Line 11: "chisede yiti baoluo daqi de chenmo shang" [赤色的液體爆落大氣的沉默上], (literally: red liquids explode and fall on the silence of the atmosphere).   By "the silence of atmosphere," the poet suggests that Odin remained calm and uttered not even a single groan during the painful sacrifice.   Also, "the silence of atmosphere" may refer to the vacuity of the outer space that muffles all sounds.   The color of the fluids is also indicative of blood or the Great Red Spot.

From the strong and weak implicatures discovered, we discover the author's informative intention.   First, the poet might attempt to re-create the story of Norse mythology in a universe setting by comparing the eye of Odin to the Great Red Spot

on Jupiter.   Second, the poet intends to emphasize Odin's sacrifice and his selfless

spirit.   As we observe, all the strong and weak implicatures supplement one another

and guide the readers toward the author's informative intention.   We will reproduce

the implicatures that lead us to the originally intended interpretation in our translation

in the next section.   The solutions to the translation problems will also be proposed

and discussed.

3.3.3 Translation of "The Morning in Jupiter"

This section centers around issues regarding the translation of "The Morning in

Jupiter": the translator's intended interpretations, translation problems, and translation

techniques.   In this translation practice, the translator's intended interpretation is that

the Great Red Spot on the southern hemisphere of Jupiter is the gouged eye of Odin, a

sympathetic Norse god who made enormous sacrifice for the well-being of the world.

To help the target readers arrive at the interpretation, we endeavor to transfer the

implicatures embedded in form and content, address the difficulties encountered in the

translation process, and propose possible solutions.

3.3.3.1 Translation of Strong and Weak Implicatures Embedded in Form

As far as "The Morning in Jupiter" is concerned, the first and foremost

translation problem is the transposition of the strong implicature from the source text

to the target text.   At a glance, one may deem it infeasible to carry across an

ideogrammatic character such as "yan" [眼], (literally: eye) to English.   Chinese, a

pictograph, is more effective as a medium with which the concretists can create visual

effect.   For instance, "moon" in Chinese is " 𝕯 " in its ancient shape and "月" in its

modern form, both resembling a crescent moon.   It may seem impossible for English,

a phonogram, to do so, but Western concretists' creative approaches expand the possibility of the English language. Ronald Johnson, an American concrete poet, utilizes English letters as symbols. Johnson suggests that "'O' can rise, like the real moon, over the word 'moon'" (Solt & Barnstone, 1953, p. 52)[6].

In terms of transforming English letters into visual symbols, E. E. Cummings also provides a fine example:

> The(oo)is
>
> lOOk
>
> (aliv
>
> e)e
>
> yes

(Webster, 2001, p. 110)

Cummings explains that "oo" stands for the "wideopen eyes," "OO" for "intense stare," and "(aliv/e)e/yes" for "alive eyes which say yes" (qtd. in Webster, 2001, p. 110). Similarly, Ronald Johnson and Aram Saroyan composes concrete poems about the human eye by employing the English letter "e" from words like "eye" and "level." In those poems, the letter "e" resembles the eye on an individual's face (Please see Appendix 7 and 8). Those interesting representations can be borrowed by a translator to transform the phonographic English letters into symbols. In our translation, we adopt Johnson's word picture and make due modifications to yield the translator's intended interpretation. Since the English word "eye" carries a picture

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[6] Please see Appendix 10.

of a nose and two eyeballs, we translate the Chinese character "眼" into "**e丫ẽ**"[7] and present the translation in boldface.   Using "e" to represent the visual organ, we isolate the letter with a parenthesis which is turned clockwise 90 degrees.   We rotate the parenthesis and place the letter "e" within it to better depict the heart-wrenching moment of Odin's eye enucleation.   The translation is meant to accentuate the agony the Norse god endured and the high price he paid for wisdom and the well-being of the world.

All the weak implicatures embedded in form in this visual poem are related to the use of space, such as the standing posture of Odin, the act of eye removal, the severance of ligament, and the falling motion of the eyeball.   The space in this poem can generate those visual effects because it is written in vertical order.   To maintain the distinct features of space arrangement, one must consider the differences of writing conventions between English and Chinese.   In Taiwan, poetry is often written in right-to-left and vertical order while English poems are composed in left-to-right and horizontal order.   A translator who renders Taiwan's poems into English often needs to change the writing order of the source text from vertical to horizontal.   The spatial arrangement of concrete poems bears significant implications and it is better not to neglect or alter the writing order.   In the case of the translation of "The Morning in Jupiter," the visual effects exhibited from Line 3 to Line 14 will be severely undermined or eliminated if the poem is translated horizontally.   That is to say, the poem will lose most of its weak implicatures and possible interpretations if it is translated into an English poem of horizontal order.

To solve the problem, we observe Western concrete poems to see whether

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[7] The first version of the translation is "**e丫(e)**."   The current rendering "**e丫ẽ**" is modified by German scholar Christiane Nord, who suggested that we rotate the parenthesis to offer a more vivid depiction of the eye.   Interestingly, this creative use of punctuation mark is also shown in Ronald Johnson's concrete poem "Io and the Ox-Eye Daisy" (Please see Appendix 10).

English concrete poems can be presented in vertical order.   It turns out that linguistic conventions like writing order can be changed in a concrete poem.   In other words, a concrete poem can be written horizontally, vertically, diagonally, or multi-directionally.   In terms of English concrete poems written in vertical order, a good case in point is William Carlos Williams' "The Locust Tree in Flower" (Please see Appendix 11).   This vertically written poem has only one word in each line and its shape imitates the figure of a tree.   More significantly, the poet "dissects a sentence into words and phrases for spatial arrangement, making each and every image in the poem independent, obvious and visually impressive" (Yip, 1983, p. 229; my own translation).   As for concrete poems composed in multi-directional order, Barrie Phillip Nichol's concrete poem "love" is a good instance.   This concrete poem consists of verse lines that resemble radial threads.   Hence, the poem can be read from several directions, but the readers will always find the word "love" in each line (Please refer to Appendix 13).

We translate "The Morning in Jupiter" vertically with only one word in each line for two reasons.   Firstly, the vertical order of the original is indispensible for the formation of weak implicatures, most of which will be lost if the text is translated horizontally.   Thus, we produce a vertically written English translation with the aim to preserve the weak implicatures that yield crucial interpretations.   Furthermore, the vertical order of the translation allows us to adopt Cummings' atomization technique to re-create the falling motion of Odin's eye.   In the poem "l(a," Cummings dissects words into letters in separated lines to imitate the plunging motion of the leaf (Please see Appendix 12).   The same technique is used in our translation to represent Odin's eyeball that plummets into the Well of Wisdom.   The translation of the excerpt is exhibited in Appendix 16.

3.3.3.2 Translation of Strong and Weak Implicatures Embedded in Content

In this excerpt, there are two major groups of strong implicatures, one related to Jupiter and the other to Norse mythology. As explained in the source-text analysis, the poet compares the Great Red Spot on Jupiter to Odin's discarded eye. If combined with the background information, those strong implicatures can yield myriad interpretations. First of all, we strive to preserve the strong implicatures related to Norse mythology in our translation. The mythical places and figures such as "Yuzhoushu" [宇宙樹] , "Zhzhezhquan" [智者之泉], and "Tiandi Aoding" [天帝奧丁] are rendered as "the world tree," "the Well of Wisdom" and "Odin, the Ruler of Heaven."

While the strong implicatures create the overall mythical setting, the weak implicatures give more detailed account of Odin's sacrifice and his personality. The translator's intended interpretation is that Odin is a deity who is fearless, sympathetic and mighty. Considering Odin's ability of transforming into an eagle and his formidable power, we translate the noun "jinzhe" [勁指] (literally: powerful finger) into "talons." This translation implies that Odin, though mighty and lofty, was willing to sacrifice his eye in exchange for wisdom. Moreover, to depict Odin as a sympathetic "all-father," we translate the phrase "weile zhengge shijie de cunzai [為了整個世界的存在] in Line 4 as "for the sake of the creation." The noun "shijie" [世界], (literally: the world) is rendered as "the creation" instead of "the world" for a reason. "The creation" bears more overtones than "the world" because the former can refer to Asgard, any life forms and things created by Odin.

Line 11 goes "chise de yiti baoluo daqide chenmo shang "[赤色的液體爆落大氣的沉默上], (literally: red liquids explode and fall on the silence of the atmosphere). In translating the line, we accentuate the brevity of Odin and reproduce the reference to Jupiter. The line is translated as "cinnabar fluids splashed

over the silent universe." The word "silent" reveals that Odin was capable of enduring the excessive pain without making any groans. On the other hand, "cinnabar" refers to the color of the Great Red Spot, and "the universe" denotes the setting where the poet rewrites Norse mythology. Most significantly, the implicature of Odin's sacrifice for runes can generate numerous associations, especially the crucifixion of the Christ. However, this origin of runes recorded in *Poetic Edda* may not be known to the all of our target audience. To solve the problem and direct the target language readers toward the translator's intended interpretation, a translator's note about the origin of runes and Odin's sacrifice should be offered. Having reproduced the strong and weak implicatures discovered in the source text in the target text, we will examine whether the translation interpretively resembles the original.

3.3.4 Assessment of Interpretive Resemblance between the Source Text and the Target Text.

By observing the strong and weak implicatures presented in the source text, we follow Gutt's translation procedure and derive the author's informative intention and determine the translator's intended interpretation. The translator's intended interpretation thus goes: the Great Red Spot is the discarded eye of Odin, a sympathetic and fearless god who made the sacrifice for his creation. To guide the target readers toward the translator's intended interpretation, we endeavor to replicate the strong and weak implicatures in our translation. Interpretive resemblance between the source text and the target text of "The Morning in Jupiter" will be examined in terms of shared strong and weak implicatures embedded in form and content.

As for form, almost all the strong implicatures discovered in the original are

re-created in the translation.　By using English letters as symbols, we come up with the translation "e Y e," reserving the strong implicature "眼" and re-creating the image of "the bulging eye" (Line 10).　Like the poet, we employ linguistic material to constitute the image of Odin's eye.　In Relevance Theory, "any property of the stimulus" other than linguistic and semantic ones can serve as communicative clues (qtd. in Gutt, 2000a, p. 41).　Therefore, the spaces and the vertical order of the source text are taken as weak implicatures because their combination can depict the moment of Odin's eye removal.　Unlike translating "The Portrait of a Water Buffalo," the weak implicatures embedded in form may be lost in the horizontal order of conventional English poetry.　To preserve the weak implicatures and guide the readers toward the translator's intended interpretation, we adopt a rather special translation technique: translating the poem vertically.　This decision is not made lightly or randomly.　It is meant to achieve interpretive resemblance between the original and the translation.　The image of Odin and the detailed account of the enucleation are vividly presented in the translation.

On the other hand, the strong and weak implicatures embedded in content discovered in the original are also preserved in the translation.　We deliver all the strong implicatures from the original to the translation.　Meanwhile, the poet's introductory passage and the translator's note strongly encourage the target readers to associate Odin's deserted eye with the Great Red Spot.　Finally, all the strong and weak implicatures preserved in the translation supplement one another to guide our target reader toward the translator's intended interpretation.　In short, it is possible that there is interpretive resemblance between the source text and the target text.

Chapter 4

English Translation of a Sound and Kinetic Poem

Chapter Four consists of three sections.   The first section briefly reviews Gutt's relevance-theoretic translation procedure, with which we conduct the translation experiment of a sound poem and a kinetic poem.   In the second and third sections, we proffer background information of each concrete poem, analyze the source text, design the target text and finally examine interpretive resemblance between the original and the translation.

4.1 Poems for Translation and Translation Procedure

In this chapter, we translate one sound poem and one kinetic poem by following Gutt's translation procedure.   Lin Yao-de's "Biographies of the World's Great Men" and Chen Li's "A War Symphony" are selected for translation.   According to our classification, the former is a sound poem while the latter is a kinetic poem.   The categorization is based on each concrete poem's most distinct effects, from which most of the author's informative intentions are derived.

As mentioned earlier, Taiwan's concrete poetry is divided into the visual poetry, the sound poetry, and the kinetic poetry, but the distinction is not always clear-cut.   A sound poem is an "auditory succession" whereas a visual poem is a "constellation 'in space'" that prevents "a successive, phonetic response to the verbal units" (qtd. in Solt & Barnstone, 1953, pp. 59-60).   In other words, the sound poem can be read out because it is written in serial and successive form; the visual poem may not be read out since it may be composed in multidirectional order.   "The Biography of World's Great Men" showcases both auditory and visual effects.   Despite the coexistence of

the two effects, the poem is mainly a sound poem instead of a visual poem.   The most distinct part of "Biographies of the World's Great Men" is the sheer repetition of a particular Chinese onomatopoeic character, which yields most of the author's informative intention.   As the poem's most crucial part is written in serial form instead of multidirectional order, it is regarded as a sound poem with visual effects.

Likewise, "A War Symphony" demonstrates kinetic, visual and auditory effects. Even though the poet's employment of hieroglyphic and onomatopoeic Chinese characters creates special visual and auditory effects, the poem is a "visual succession," and its meaning is "revealed to us gradually"—the important feature of a kinetic poem (Solt & Barnstone, 1953, p. 59).   "A War Symphony" is, therefore, taken as a kinetic poem with visual and auditory effects.

The translation practice can be divided into two stages: the source-text analysis and the target-text design.   At the first stage, we will explore the author's informative intention in order to identify all the strong and weak implicatures embedded in form and content.   After the first stage is completed, we will decide our intended interpretations, and then design strong and weak implicatures embedded in the translation.   Finally, interpretive resemblance between the source text and the target text will be discussed.

4.2 Translation of "Biographies of the World's Great Men" as a Sound Poem

The sound poem selected for translation is "Biographies of the World's Great Men" written by Lin Yao-de.   In what follows, we will fist offer background information of this poem.   Next, we will observe the original's strong and weak implicatures embedded in form.   After that, the strong and weak implicatures embedded in content will be identified.   For the more detailed biographical account of the poet, please refer the section titled "Background Information of 'The Morning

in Jupiter'" in Chapter Three.

4.2.1 Background Information of "Biographies of the World's Great Men"

Throughout his life, Lin composed several works concerning the issue of war, especially World Wars. During the course of World War II, the advent of nuclear weapon caused catastrophic casualties and damages. After the Second World War, the nuclear arms race between the United States and the Soviet Union from 1947 to 1991 once again threatened to destroy the whole world. Appalled by this weapon of massive destruction, people staged large-scale protests in the eighties to air their concerns about the possession of nuclear weapons.

Lin Yao-de was born in the cold war era and lived to witness those historical events, declaring that "the sky of mankind was gradually dulled by the shadow of nuclear weapons" (Lin, 1987, p. 142; my own translation). Warfare of massive scale is a recurrent theme in Lin's poetry. His preoccupation with war is also exhibited in the sound poem "Biographies of the World's Great Men" which is selected in Lin's poetry collection *Ni Buliaojie Wode Aichou Shi Zenyang Yihuishi* [妳不瞭解我的哀愁是怎樣一回事], (literally: You Don't Understand My Sorrow) published in 1988. The poem is chosen for translation for two reasons. First it displays the features of a sound poem. Second, the sound poem's auditory effects, presented through onomatopoeia and sound symbolism, are difficult to translate and thus demand a careful study prior to translation practice. Out of the twenty-seven lines of the sound poem, we only choose the part that showcases acoustic effects. The following is the excerpt taken from Line 5 to Line 17 of the sound poem:

失眠的我每翻閱一個名字，都聽聞到
來路不明的無間的爆炸：轟轟轟轟
轟轟轟轟轟轟轟轟轟轟轟
轟轟轟轟轟轟轟轟轟轟轟
轟轟轟轟轟轟轟轟轟轟轟
轟轟轟轟轟轟轟轟轟轟轟
轟轟轟轟轟來不及分辨炮火的國籍
轟轟轟轟轟來不及猜測火炮的血統
來不及撐開偉人們傳授的核子陽傘我
已經倒臥在一片，一片世界的爐餘中

(Ding, 2000, p. 187)

Lin Yao-de often demonstrates his abhorrence of war in his poems. Considering the poet's negative attitude toward military conflicts, this sound poem is likely to be a satirical poem that protests against warfare and the military leaders. In the following section, we will probe into the strong and weak implicatures embedded in form and content, from which we will derive the author's informative intention.

4.2.2 Analysis of "Biographies of the World's Great Men"

"Biographies of the World's Great Men" can be read as an anti-war poem with certain sarcasms. As can be seen in the excerpt, the Chinese character "hong" [轟], an onomatopoeic character imitating the sound of explosion, is omnipresent from Line 6 to Line 15. Ding (2000) observes that "the poem is a satirical poem which divulges that the so-called word's great men are war-minded maniacs and bloodthirsty killers who disregard the value of the lives of their people" (p. 188; my own translation). With the sheer repetition of the Chinese character "hong," the poet "informs people of the bloody side of the clean images of those world's great men"

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(Ding 2000, p. 188; my own translation).   Furthermore, the repetition of the

particular Chinese character "hong" also occurs in Lin's another sound poem named

"Shijie Dazhan" [世界大戰], (literally: "World Wars").   In "World Wars," the poet

succinctly depicts the WWII by reiterating the character "hong" and the phrase

"fensui" [粉碎], (literally: to crash) for three times.   The eleven-word poem can be

read as a brief illustration of the absurdity and meaninglessness of warfare.   Thus,

we assume that the poet intends to expose the horror of war and criticizes the

so-called "great men" throughout history, especially those prominent military leaders.

Examination of strong and weak implicatures will be carried out in the next section to

support this assumption of the author's informative intention.

4.2.2.1 Analysis of Strong and Weak Implicatures Embedded in Form

Despite the coexistence of visual and auditory effects in this poem, "Biographies

of the World's Great Men" is classified as a sound poem because the author's

informative intentions are mostly derived from the acoustic effects.   This sound

poem contains several phonetic elements that serve as strong implicatures.   The

character "'hong" [轟] which is reiterated for 129 times in the poem can be taken as a

strong implicature.   According to *The Poetry Dictionary*, onomatopoeia is "the use

of a word that imitates the sound of what the word means, like splat, sizzle, buzz, and

puff" (1950, p. 202).   That is to say, the sense and sound of an onomatopoeia word

are intricately bound.   With the sheer repetition of the sound-imitating character

"hong," the sound poem presents two auditory effects.   One of them is "the

deafening sound generated by the explosion of bombs" (Ding, 2000, p. 188; my own

translation), which is demonstrated by the resonant nasal sound [ng] in "hong."   The

other auditory effect is the stream of gunshots imitated by the extensive repetition.

Rather than offering information of those historical battles, the poet simply repeats the

sound "hong" to represent the cacophonous sound occurred in a war.

Another strong implicature, however, can only be discovered during the process of recitation and from the aspect of sound symbolism. Sound symbolism refers to "the general capability of speech sounds to imitate physical qualities" (Myers & Wukasch, 2003, p. 338). For instance, "the plosives (/b/, /d/, /g/, /j/; /p/, /t/, /k/) feature hard, explosive sounds" (Myers & Wukasch, 2003, p. 338). Therefore, the sound of a word in poetry may supplement its meaning, displaying "the close relationship between sound and sense in language and poetry" (Myers & Wukasch, 2003, p. 338). In "Biographies of the World's Great Men," this particular explosive sound reverberates in Lines 6, 14, 15, and 16—the parts where the poet describes the scene of explosion in war. To better illustrate the phonetic elements, the four verse lines are presented in pinyin, with plosives underlined and presented in boldface:

Line 6: 來路**不**明**的**無**間**的**爆**炸：轟轟轟轟轟

(lailu**bu**ming**de** wu**ji**an**de** **b**aozha: honghonghonghonghong)

Line 14: 轟轟轟轟轟轟來**不及**分**辨**炮火**的國籍**

(honghonghonghonghonghong lai**bu****j**i fen**b**ian **p**aohuo **d**e **g**uo**j**i)

Line 15: 轟轟轟轟轟轟來**不及**猜測火**炮的**血**統**

(honghonghonghonghonghong lai**bu****j**i caice huo**p**ao **d**e xie**t**ong)

Line 16　來**不及**撐**開**偉人們傳授**的**核子陽傘我

(lai**bu****j**i cheng**k**ai weirenmen chuanshou **d**e heziyangsan wo)

The extensive use of the plosives [b], [p], [d], [t], [j], and [g] creates the resonant auditory effects in these four lines depicting explosion. Especially skillful is the fusion of sound and sense in the words "baozha" [爆炸], (literally: explosion), "paohuo" [炮火], (literally: the blaze of artillery) and "houpao" [火炮], (literally:

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artillery)—all of which are related to explosion acoustically and semantically.

Aside from acoustic effects, the Chinese character "hong" yields one visual effect that is taken as a strong implicature.   The onomatopoeic word "hong" [轟], which contains complex strokes, is in itself a picture.   It is similar to the smoke caused by intensive bombardment or, as Ding (2000) implies, "three bursting flares caused by explosion" (p. 188; my own translation).   Moreover, the character is constituted by the Chinese hieroglyphic character "che" [車], (literally: vehicle). The ancient shape of the character is "車," a vehicle with two wheels.   The character is gradually simplified into its modern form "車," which still carries the image of a wheel and functions as a character referring to vehicles.   The poet's employment of the character "轟" creates the sight of a battlefield crowded by military vehicles.

Also, the pattern of the poem can be read as a strong implicature.   The first five lines of the poem are unequal in length, followed by thirteen equally long lines in a rectangular pattern, which is similar to the layout of an opened book.   The shape of the poem looks like one of the pages of the biographies of great men.

4.2.2.2 Analysis of Strong and Weak Implicatures Embedded in Content

In this sound poem, all the implicatures embedded in content reveal the author's sarcasms toward war—the war is horrific and those great men who initiate the war are mad and cruel.   The poem consists of two major parts: the lines constituted by the explosive sound "hong" and the lines of narration.   In what follows, we will scrutinize and discuss the two parts separately so as to identify strong and weak implicatures.

Firstly, the poet uses the Chinese character "hong" [轟] to generate several visual and auditory effects.   The auditory effects of "hong" are regarded as weak implicatures embedded in content because they can yield abundant interpretations.

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The onomatopoeic character, which represents the sound of explosion, implies the cruelty of the great men. The repeated onomatopoetic character indicates the insanity and cruelty of the great men. Since those war-obsessed great men are deafened and intoxicated by the continuous sound of explosion, they simply ignore the wailing of soldiers and citizens and stage waves of attack. Furthermore, the explosive sound bears another satirical overtone. As the narrator reads through the biographies of the great men, s/he merely hears the incessant sound of explosion. The incessant and senseless sound of "hong" may symbolize the name of the military leaders (the great men), the reason for fighting, and the political propaganda, all of which sound alike. As all the sounds are identical, the poet seems to emphasize the universality of warfare around the world: "incessant and meaningless."

Most importantly, the reiteration of the character reveals the passing of time. A sound poem is characterized by the "auditory succession," which creates "a configuration of filled time against emptied time" (Solt & Barnstone, 1953, p. 7). In other words, the repeated character "hong" in this sound poem can be considered as a unit of time. As one reads on, s/he will be aware of the passing of time. The narrator hears the sound of "hong" whenever s/he turns a page of the biography collection (Lines 5-6). When s/he moves on to the next page, another explosive sound emerges. Also, each page bears the portrait of a great man whose story is told in the biography collection (Line 2). Since there are 129 "hong"-s in the poem, perhaps s/he has heard the sound "hong" for 129 times and has finished reading the stories of 129 great men. Nonetheless, rather than learning the grand achievements of those great man, s/he only hears the meaningless and raucous sound of warfare. If the poem is satirical against the Second World War, the 129 great men may be military leaders who are admired by their compatriots before, during and after WWII. For instance, several Japanese war criminals in World War II are enshrined in Yasukuni

Shrine, and they are still worshiped in the temple[8].　If the poet intends to criticize all human warfare, the 129 great men may refer to well-known conquerors such as Alexander the Great, Genghis Khan, and Napoleon I.　Those famous conquerors build their reputation on victories in battles, and their stories are widely read and remembered.　However, those great men are actually cold-blooded killers as this sound poem suggests.

In addition, the visual effects of the character "hong" are taken as weak implicatures embedded in content.　The character resembles the smoke or fireballs created by explosion.　This sight of explosion almost crams the entire passage, which indicates the bloodthirstiness of the great men who order the artillery units to bombard every corner of the battlefield, leaving none alive.　The bombardment continues until everything on earth is turned into ashes (Line 17).　Besides, the Chinese character "轟" conveys the images of three chariots or tanks.　The sheer repetition creates the sight of 387 military vehicles, which implies the massive scale of the battle.　However, all the vehicles are extremely similar to one another and the fighters can no longer differentiate their friends from foes, but their commanders still order them to wage attacks whatsoever.　More significantly, each chariot or tank is controlled by at least one soldier.　Since the world is finally brunt to ashes (Line 17), all the military vehicles are destroyed and over three hundred drivers are killed.　The cruelty of the great men who pursue their interests at the expense of others' lives is well manifested.

In addition to the part constituted by the onomatopoeic character, lines written in verbal narration contains several strong implicatures.　The first strong implicature to

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[8] In the poem titled "Tiankongde Lese" [天空的垃圾], (literally: "Garbage in the Sky"), Lin Yao-de criticizes the Japanese people's attitude toward World War II, indicating that they have not learnt a lesson from the tragic atomic bombardment.　"Garbage in the Sky" was written in 1983, the year when people commemorated the thirty-eight anniversary of the atomic bombardment occurred in Hiroshima.

be discussed is the title "Biographies of the World's Great Men." Judging from the title, the biography collection is supposed to tell stories about respectable role models who have accomplished remarkable achievements. Nonetheless, as the speaker turns the pages of the biography collection, s/he finds nothing but the sound and sight of explosion. Furthermore, it is ironic that the world's great men are those who set the whole world on fire (Line 17). Therefore, the phrase "wujiande baozha" [無間的爆炸], (literally: incessant explosion) in Line 6 is taken as a strong implicature. The noun phrase creates a horrific setting where one side's attack breeds others' retaliation—a cynical and unbreakable circle. This strong implicature creates a general impression of the horrible and intensive bombardment and foreshadows the lines of the explosive sound presented by the Chinese character "hong" from Line 6 to Line 15.

Furthermore, several strong implicatures are discovered from Line 14 to Line 16. The three lines are as follows: "laibuji fenbian paohuo de guoji/ laibuji caice huopao de xietong/ laibuji chengkai wei renmen chuanshoude heziyangsan wo" [來不及分辨炮火的國籍/來不及猜測火炮的血統/ 來不及撐開偉人們傳授的核子陽傘我], (literally: It was too late to distinguish the gunshot's nationality/ It was too late to guess the cannon's lineage/ It was too late to open the nuclear parasol given by the great men). In the two lines above, three verbs serve as strong implicatures: "fenbian" [分辨], (literally: to distinguish), "caice" [猜測], (literally: to guess) and "chengkai" [撐開], (literally: to open). The reader in the poem first tries to listen to the sounds of the artillery, with an aim to "distinguish" his allies from his enemies. However, the exchange of gunfire escalates into aimless bombardments so the reader can only "guess" who the attackers are without careful observation. In the end, s/he does not know to whom to turn for help and gives up the attempt, desperately "opening" his or her protection gear. Also, two nouns "xietong" [血統], (literally:

lineage) and "guoji" [國籍], (literally: nationality) can be taken as strong implicatures which illustrate the madness of the great men. Lineage may refer to race, and nationality may denote the one soldier's military allegiance to a country. Races and military allegiance are two main reasons why total strangers hate or even slay one another. In this sound poem, the reasons for war seem to be unclear or lost due to the endless bombardment (Lines 14-16). The war-minded great men, however, insist that the war should be continued and aimless onsets be conducted.

Having discovered the strong and weak implicatures in the source text, we will replicate those strong and weak implicatures in the target text so as to guide the target language readers toward the translator's intended interpretations.

4.2.3 Translation of "Biographies of the World's Great Men"

Considering the author's informative intentions, we determine our intended interpretation of this sound poem: the so-called "great men" in history are actually callous and crazy killers who trigger terrifying wars. In the following sections, the strong and weak implicatures found in the original will be reproduced in our translation, with the aim to achieve interpretive resemblance between the source text and the target text.

4.2.3.1 Translation of Strong and Weak Implicatures Embedded in Form

The onomatopoeic character "hong," a strong implicature, is pivotal in directing the readers to the translator's intended interpretations. This Chinese character is visually, acoustically, and semantically sophisticated, posing great challenges to a translator. In translating this character, one must find another onomatopoeic word in English which reminds the target audience of the sound of explosion. Thereby, we use the English onomatopoeic word "boom," a loud deep sound, to represent the

explosive sound.　The initial sound of the word is the plosive [b] that imitates the sound of bombardment while the ending nasal sound [m] resembles the reverberation of explosion.

In addition, we attempt to emphasize the verisimilitude of the incessant sound of explosion.　The verisimilitude of continuous sound is best exemplified by Austrian poet Ernst Jandl's "Schützengraben" (literally: "Trench"), in which he writes as follows:

schtzngrmm .
schtzngrmm .
t-t-t-t
t-t-t-t .
grrrmmmmm
t-t-t-t
t-t-t-t
s————c————h
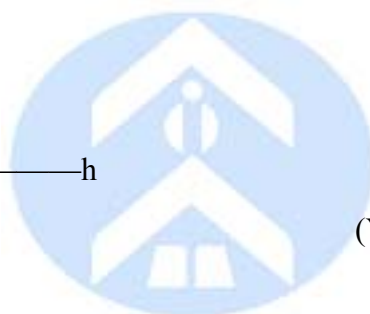
(Yip, 1983, p. 237)

As shown in the excerpt above, Jandl composes "a 'sound poem' imitating the sound of machine guns" (Yip, 1983, p. 237; my own translation).　With the insertion of hyphens, the poet generates the incessant sound of gunshot (For the complete version of the translation, please turn to Appendix 14).　We borrow Jandl's technique and translate Line 7 of "Biographies of the World's Great Men" into "**BOOM-BOOM–BOOM-BOOM-BOOM-BOOM-BOOM**."

Besides the onomatopoeic character, the recurrent explosive sound in lines describing the bombing scene is transferred from the source text to the target text. We deliberately choose words that contain more plosives to translate those lines.　For example, when translating the adjective "wujiande" [無間的], (literally: incessant),

we use "constant" instead of "incessant" or "continuous" because the first adjective carries more plosives than do others.   The translation that stresses sound symbolism of this sound poem is presented with explosive sounds underlined and displayed in boldface:

Line 6: **C**ons**t**an**t** e**xp**losions from nowhere: BOOM-BOOM

Line 14: BOOM-BOOM **b**efore I **c**oul**d t**ell the **g**unfire's nationali**t**y,

Line 15: BOOM-BOOM **b**efore I **c**ould **g**uess the fire **g**uns' races,

Line 16: **B**efore I **c**oul**d** o**p**en the **g**rea**t** men's nu**c**lear **p**arasol, I ha**d**

In this translation, the ubiquity of plosives displays the intensity of the bombardment and the insanity of the great men, who insist on firing bombs blindly even though they can no longer identify the nationality or race of their targets, that is, the reasons of conflicts (Lines 14 and 15).

On the other hand, the word "boom" is utilized as a new symbol in our translation.   To make the word indicative of the burst scene, each letter of the word "boom" is capitalized and presented in boldface.   The final translation is "**BOOM**." It contains the image of two wheels or two bombs and is indicative of the vehicles and weapons used in bombardment.   Furthermore, the rectangular pattern of the excerpt is a strong implicature at the visual level.   Although "hong" is repeated for sixteen times from Line 7 to Line 13 in the original, there are only seven "BOOM"-s in the translation of the same chunk.   This arrangement is meant to preserve the shape which is similar to the layout of an opened book, the world's great men's biography collection.   Reading the pages packed with the explosive sound "hong," the target audience may identify themselves with the speaker in the original, who reads this page of the biography and is stunned by the explosion (Lines 5-6).

4.2.3.2 Translation of Strong and Weak Implicatures Embedded in Content

In our experimental translation, the strong and weak implicatures embedded in content help the target audience to arrive at the translator's intended interpretation: the so-called "great men" are actually callous killers who are liable for horrific wars. Taken as a strong implicature, the title of the sound poem is translated as "Biographies of the World's Great Men." In this rendition, the plural nouns "biographies" and "great men" suggest that the book is a collection of stories about several historical figures. Ironically, all the life records of the great men are alike and they are capsulated in the character "hong" [轟]—the sound and sight of explosion that entails casualty and damages. Therefore, we translate the phrase "yipian shijie de jinyu zhong" [一片世界的燼餘中] in Line 17 into "a plain of the world's ashes." We choose "the world" instead of "the globe" or "the earth" to imply the connection between the lines and the title. The rendering reveals an ironic truth: the so-called great men are widely praised by people around the world for devastating "the world."

The phrase "wujiande baozha" [無間的爆炸], deemed as a strong implicature, is also preserved in the target text, and it is translated as "constant explosions." As mentioned earlier, the intensive attack and the narrator's fear are demonstrated by the three verbs "fenbian" [分辨], (literally: to distinguish), "caice" [猜測], (literally: to guess) and "chengkai" [撐開], (literally: to open). Moreover, without knowing "xietong" [血統], (literally: lineage) and "guoji" [國籍], (literally: nationality) of one another, the parties involved in the battle could not differentiate between their enemies and allies, but they continue the meaningless fight. It is a wake-up call that war is an embodiment of human folly. All the implicatures are reproduced in the target text. For the complete version of the translation, please see Appendix 17. In

what follows, we will discuss to what extent interpretive resemblance between the original and the translation is achieved.

4.2.4 Assessment of Interpretive Resemblance between the Source Text and the Target Text

The English translation of the sound poem follows Gutt's translation procedure. The strong and weak implicatures found in the source text are re-created in the target text so as to guide the target readers toward the translator's intended interpretations. In terms of the implicatures embedded in form, both auditory and visual effects of the original are reproduced in the translation. As for acoustic effects, the poet's use of onomatopoeia and sound symbolism is re-created in our translation. Although the English onomatopoeic word "boom" is different from its Chinese counterpart "hong" in terms of sound, the target readers are still likely to view it as the sound of explosion. Moreover, we hyphenate the onomatopoeic words to achieve the verisimilitude of the incessant explosive sounds. As regards visual effects, the image presented through the shape of the Chinese character "hong" [轟] is also replicated in the English translation. Even though the original and the translation use different techniques to form visual effect, the translation may still interpretively resemble the original because it re-creates the sight of explosion. The original exploits the complex strokes of the Chinese character "轟" to create the scene of burst. Our translation, "**BOOM,**" contains capital letters and boldface to imitate the sight of explosion. Thus, both the poet's technique and our methods are likely to remind the readers of the image of a stormy battle. Our deliberate use of punctuation marks and typeface generates auditory and visual effects while supporting Gutt's indication that those non-linguistic elements can serve as communicative clues.

As regards implicatures embedded in content, the two sets of implicatures presented in the source text are all replicated in the target text.   In the original, the first set of implicatures is embedded in the lines constituted by the repeated onomatopoeic character.   The Chinese character "hong" [轟] carries weak implicatures (the auditory and visual effects), which yield the interpretation that the great men are in fact crazy and cruel war-wagers.   Since our translation creates both the sight and the sound of explosion, the rendition may be able to guide the target readers toward the translator's intended interpretation.   Besides, we find the second set of implicatures of the original in lines of narration and reproduce it in the translation.   The word "shijie" [世界], (literally: the world) is used in both the translation of the poem's title and its seventh line to imply that enshrining those brutal destroyers of the world as "the world's great men" is unreasonable.   Other implicatures in the original are reproduced in the translation, such as the two nouns "xietong" [血統], (literally: lineage) and "guoji" [國籍], (literally: nationality) and the three verbs "fenbian" [分辨], (literally: to distinguish), "caice" [猜測], (literally: to guess) and "chengkai" [撐開], (literally: to open).   Those implicatures demonstrate the ferocity of warfare and the madness of the great men.   In our translation, those implicatures are duplicated to lead our readers toward the translator's intended interpretation.

The translation shares with the original the strong and weak implicatures embedded in form and content.   On the other hand, the other parts of the original which belong to explicatures (such as Line 5) are all preserved in the translation. Since the source text and the target text share the explicatures and implicatures, the two texts may achieve interpretive resemblance of Relevance Theory.

4.3 Translation of "A War Symphony" as a Kinetic Poem

In this section, the kinetic poem selected for translation is Chen Li's "A War Symphony." Chen Li himself offers clear explanation and interpretations of "A War Symphony." Our translation practice follows Chen's guidance to ensure that the translator's intended interpretation is consistent with the author's informative intention. This section begins with the background information of Chen Li and "A War Symphony"—one of his most well-known poems. The author's explanation of the kinetic poem will then be presented, followed by our analysis of strong and weak implicatures encoded in the poem. After that, problems that arise during the process of translating the implicatures will be discussed. Finally, we will examine interpretive resemblance between the sourer text and the target text.

4.3.1 Background Information of "A War Symphony"

Chen Li (1954-) is hailed as "one of the best representatives of contemporary poetry in Taiwan" (Chen, 1997, p. 13). He has been a widely-recognized and prolific writer and translator in the past three decades[9]. Since 1975, Chen has published several poetry collections, essay selections and musical criticisms. His poems have been translated into Croatian, Dutch, Japanese, French and English by multiple translators. Chen's first series of concrete poems is collected in *Daoyu Bianyuan* [島嶼邊緣], (*The Edge of the Island)* published in 1995. From then on, the poet has experimented on various types of concrete poems for nearly a decade. It is often found that Chen Li exploits the hieroglyphic features of Chinese characters. "A War Symphony," one of Chen's most renowned concrete poems, has received rave reviews from literary critics. Michelle Yeh [奚密] regards Chen's "A War

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[9] In addition to his dedication to the writing of Taiwan's modern poetry, he has actively engaged in the import of poetry overseas to Taiwan. Collaborating with Chang Fen-ling, a Taiwan translator, Chen has generated Chinese translations of works by numerous poets in England, North America and South America, including Philip Larkin, Langston Hughes, Sylvia Plath, Seamus Heaney, Pablo Neruda and other poets.

Symphony" as a work that "transcends existing modern literary modes" (qtd. in Wang, 1999, pp. 167-168; my own translation). Aside from the positive feedbacks in Chinese communities, the poem has also enjoyed a relatively wider readership. "A War Symphony" has been selected in multiple English publications, including *Language for a New Century: Contemporary Poetry from the Middle East, Asia, and Beyond* (2008)*, Frontier Taiwan: An Anthology of Modern Chinese Poetry (*2001), *Literature: Craft and Voice* (2009), and an American on-line literary journal titled *Fascicle*.
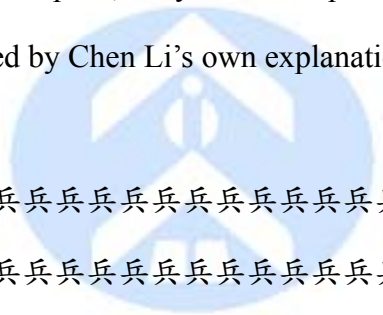
"A War Symphony" has been included in the Dutch, Japanese, French and English translation of Chen Li's works. However, the translators only translate the title of the poem and present the Chinese original as its translation with the translator's annotation. Almost all the translators adopt this zero-translation strategy except Polish translator Bohdan Piasecki. Piasecki's rendering intends to re-create the sound effects of the original. In his translation, the four Chinese characters "bing," "ping," "pong" and "chiu" are translated as "A man," "Ah man," "Ah men" and "Amen" (Please see Appendix 19). Piasecki's translation can be read as a creative sound poem, which constructs meaning through sounds. For instance, "A man," if read with the title "Way Symphony," may be perceived as a soldier. Moreover, "Amen" used in the third stanza is suggestive of death because it can be interpreted as a prayer for the deceased. Nonetheless, this translation emphasizes more on the auditory effects of "A War Symphony" than its visual and kinetic effects. The juxtaposition of "A man," "Ah men," and "Ah man" in the second stanza is hardly indicative of the sight of wounded soldiers in the original. What is more, spatial arrangement in his translation only loosely resembles that of the original, which may undermine the translation's kinetic effects. Therefore, our translation will strengthen the visual and kinetic effects which are mostly lost in Piasecki's

translation.

4.3.2 Analysis of "A War Symphony"

In an interview published in the third issue of *Fascicle*, Chen Li describes the features of "A War Symphony" and pinpoints his informative intention.   This kinetic poem is a lengthy poem that covers two pages in *Daoyu Bianyuan*.   This kinetic poem consists of three stanzas as three "movements" in a symphony.   The poem creates a sense of motion to illustrate warfare and it gradually reveals its meaning to the readers as they turn the pages.   Since its kinetic effects yield more interpretations than do its visual and auditory effects, the poem is classified as a kinetic poem.

Due to the limitation of space, only the excerpts of "A War Symphony" are presented here, each followed by Chen Li's own explanation:

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(Chen, 1997, p. 286)

"In the first 'movement' of the poem, 16 perfect ranks of the Chinese character for 'soldier' (兵, pronounced 'bing') are presented as if in battle array" (Pai, 2007, para. 11).

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兵兵兵兵兵兵兵兵兵兵兵兵兵兵兵兵兵兵兵兵兵兵兵兵

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兵兵　兵兵兵　兵　兵　　兵兵　　兵兵　　兵兵

兵兵　　兵兵　兵　兵　兵　兵　兵兵兵　　兵　兵

　兵兵　兵　兵兵　兵　　兵　兵　兵　兵　　　兵

兵　　　　兵兵　　兵　　　　　兵　兵

<div align="right">(Chen, 1997, p. 286)</div>

"In the second movement, the soldiers are progressively decimated, first by eliminating their right or left 'foot' to produce the two onomatopoeic characters that make up the Chinese word for 'Ping-Pong' (乒乓, pronounced the same as in English) then by eliminating the soldiers themselves" (Pai, 2007, para. 11).

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丘丘丘丘丘丘丘丘丘丘丘丘丘丘丘丘丘丘丘丘丘丘丘丘

<div align="right">(Chen, 1997, p. 288)</div>

"In the third and final movement, the soldiers are presented with both their 'feet' removed to form 16 perfect ranks of the Chinese character for 'mound' or 'hill' (丘, pronounced 'chiu'), which is where the Chinese bury their dead.　This poem is a silent protest against war, a compassionate elegy for the sufferers, and a tribute to the Chinese language" (Pai, 2007, para. 11).

This kinetic poem displays the three stylistic features of concrete poetry: the

integration of space, the reduction of language, and the extensive use of repetition. To start with, the poet employs space to illustrate the fighting scene. The blanks sprinkled between words represent the fallen and create "the dimension of space." This use of space, which is often regarded as meaningless, presents a fresh aspect of poetry and calls the readers to fill out those "blanks" with their creative interpretations.

Secondly, the sheer repetition dramatizes the scale of the battle. Chen reiterates "bing" for 384 times in the first stanza to form the image of an enormous troop. The rows of the Chinese character "bing" create the sense of motion of a formidable marching infantry. The kinetic feature also appears in the second stanza, where "ping" and "pong" are repeated for dozens of times to depict soldiers fighting and moving in the battlefield. The horrific sight of a massive grave yard is constructed by the Chinese character "chiu," which is restated for 384 times.

Most importantly, the reduction of language is presented in the kinetic poem. The strokes of the Chinese character "bing" [兵], (literally: soldier) is gradually reduced from "兵", "乒" and "乓" to "丘." By doing so, the poet creates four new symbols from those Chinese characters. After the analysis of stylistic features of the kinetic poem, strong and weak implicatures will be identified in the following section.

4.3.2.1 Analysis of Strong and Weak Implicatures Embedded in Form

Chen's deliberate use of the four Chinese characters—"bing," "ping," "pong" and "chiu"—can be taken as strong implicatures embedded in form. All of the four Chinese characters carry visual and auditory effects. In the first stanza, the character "bing" [兵] looks like a armored warrior, with the two strokes at the bottom resembling his feet or legs. On the other hand, the character begins with the plosive [b], similar to the sound of a spirited soldier's heavy stomp. Later, Chinese

characters "ping" [乒] and "pong" [乓] emerge in the second stanza, and their shapes resemble soldiers handicapped by their enemies in a stormy battle. Besides, their sounds start with the plosive [p]—an explosive sound that imitates "the sounds of collision or gunshots" (Chen, 1997, p. 331). In the last stanza, the character "chiu" [丘] can be seen as either a soldier's dismembered body a grave. The Chinese character, with its initial fricative sound [ch], may represent the sound of the ghostly wind that blows the lifeless battlefield or cemetery. By using the four Chinese characters, the poet summarizes the process of a bloody battle from the visual and auditory aspects.

Another strong implicature is the kinetic effect arising during the reading process. In the first stanza, the 16 ranks of the Chinese character "兵" create the image of a enormous marching infantry. The horror of warfare is revealed to the readers little by little in the second stanza, where this formidable troop encounters strong resistance. The sturdy soldiers "兵" are gradually replaced by the wounded soldiers "乒" and "乓" whereas some handicapped solders are replaced by spaces—the symbol of death. Finally, as a reader turns the page and reads the third stanza, the picture of cemetery slowly unfolds itself, with rows of graves coming into the reader' sight. As s/he reads on, it is as if the graves are constructed row by row. The result of the war—the tragic loss of human lives—is slowly exhibited to the readers. From the kinetic effect, a reader is likely to derive the interpretation that warfare is horrific and the waste of human lives rueful. It should be stressed that the kinetic effect is made possible by the sheer repetition. If there is only one Chinese character or one row of characters in each stanza, the scale and causality of the war will be downplayed.

The graphic design of the kinetic poem is also taken as a strong implicature. Both the first stanza and the final stanza are composed in the rectangular shape. The former resembles an organized battle formation while the latter is similar to a massive

graveyard.　By arranging the two stanzas in the same pattern and size, the poet might try to carry an ironic overtone: the beginning of a war and its end are alike; all the efforts are futile and the human sacrifice wasted because nothing has changed.

In addition to strong implicatures, the space in the second stanza is considered as a weak implicature.　Instead of providing detailed account of the combat, Chen maximizes the spaces in the kinetic poem.　In terms of visual effect, each space may denote the death of one soldier, leaving the readers to imagine the terrible sight. Also, the spaces in the stanza may indicate the distance between the fighters.　As a reader reads line by line, the overcrowded battlefield gradually becomes empty. Eventually, in the final line of the second stanza, there are only two one-legged soldiers "乒" and "乓," with great distance between them.　In this vase battlefield, the two handicapped warriors cannot reach or slay each another, but can only wait for the final moment of their lives.

In terms of the auditory effect, the space can function as the rest in a piece of music.　In other words, if one tries to read this poem out, the reading flow will be interrupted by space from time to time, which produces a special rhythm.　Chen Li himself once recited the poem, and the influence of space on his recitation was obvious[10].　His reading speed was rather stable in the first stanza, but the poet suddenly accelerated his pace in the second stanza, where the conflict erupted.　His hasty recitation that represents the furious battle gradually slowed down as more and more spaces emerged between Chinese characters.

The analysis of the implicatures embedded in form displays the masterful combination of sound, visual, and kinetic effects in this kinetic poem.　The section below will explore the strong and weak implicatures embedded in content to see how

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[10] The audio recording of the recitation can be downloaded from Chen Li's website.　"A War Symphony" is also made into an interesting animation, which can also be found in the site: http://www.hgjh.hlc.edu.tw/~chenli/index.htm.

they lead the audience toward the originally intended interpretation.

4.3.2.2 Analysis of Strong and Weak Implicatures Embedded in Content

In "A War Symphony," the poet showcases the extremely economic use of language since he writes a poem by only repeating four Chinese characters. Given the economic use of language, the number of implicatures in content is rather limited. The title of the kinetic poem contains one strong implicature: the combination of "war" and "symphony." The mixture is per se satirical because war is ugly and symphony is beautiful. Symphony is "a work for orchestra in multiple movements (or occasionally one movement with multiple sections)" (Randel, 2003, p. 856). In "A War Symphony," the poem is divided into three stanzas, "corresponding to the three-movement layout of symphony" (qtd. in Wang, 2000, p.167; my own translation). Defined as "an extended work for orchestra," symphony was "the chief vehicle of orchestral music in the late 18th century, and from the time of Beethoven came to be regarded as its highest and most exalted form" (Sadie, 1995, p. 438). However, this most exalted form of orchestral music is adopted by the poet to the least noble reason: warfare. In contrast to conventional symphonies played by musicians with various "instruments," Chen Li's symphony of war is performed by the soldiers with their "man-killing firearms." As this symphony is approaching its climax, the furious battle in the second stanza, the audience is confronted with a mixed feeling: amused by the sublime performance yet terrified by the heavy casualty.

Besides, the Chinese characters , "兵," "乒," "乓," and "丘," serve as weak implicatures. The first weak implicature is the Chinese character "兵." The battle array in the first stanza consists of uncountable soldiers, yet their chiefs are nowhere to be seen. The weak implicature exposes the insignificance of combatants and the cruelty of their commanders because all the fighters finally end up in the cemetery.

The second and third weak implicatures are "乒" and "乓," which are utilized to depict the clamorous battle.　Unlike "兵," the two Chinese characters are purely onomatopoeic with no specific meaning.　The respective use of the two senseless and noisy sounds may aim to imply "the meaningless raucousness of war and combat" (Wang, 2000, p. 167; my own translation).　The final weak implicature is the Chinese character "chiu" [丘], (literally: hill or mound).　In Chinese culture, "chiu" has often been used to refer to "grave"[11].　Hence, the use of the Chinese character can remind Chinese native speakers of the image of a grave with some historical implications.　As we mention in the previous section, the four Chinese characters yield both visual and auditory effects.　The analysis of implicatures embedded in content showcases the semantic dimension of the four characters, manifesting the essential nature of concrete poetry—the fusion of sense, sound and shape.　Since the author's informative intention is identified in this section, attempts to reserve the strong and weak implicatures will be made in the next section.

4.3.3 Translation of "A War Symphony"

　　Chen Li's "A War Symphony" has been translated into different foreign languages.　Most of the translators, however, only translate the title of the poem and directly present the Chinese original as its translation, along with the translator's annotation.　For instance, Chang Fen-ling, the English translator of Chen Li's poetry, adopts the same translation strategy, reasoning that the poem "will lose most of its appeal in translation" (Chen, 1997, p. 220).　On the contrary, the Polish translator Bohdan Piasecki endeavors to translate this Taiwan's concrete poem into English.

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[11] The same usage is recurrent in ancient Chinese poetry.　One good case in point is the ancient Chinese poet Li Po [李白]'s "Deng Jinling Feghuangtai" [登金陵鳳凰臺], which contains the following lines: "吳宮花草埋幽徑/ 晉代衣冠成古丘."　Innes Herdan (2000) translates the lines as "At the Palace of Wu/ silent paths/ buried under grass and blossom;/ Men of Jin in their fine attire/ become ancient grave-mounds" (p. 458).

His rendition mainly re-creates the auditory effects of the poem instead of its visual and kinetic effects.   To supplement his translation, our translation practice is aimed to reproduce the visual and kinetic dimensions of "A War Symphony."   Consistent with Chen Li's informative intention, the translator's intended interpretation is that "this poem is a silent protest against war, a compassionate elegy for the sufferers" (Pai, 2007, para. 11).   In what follows, we will strive to re-create the original's strong and weak implicatures in the translation.

4.3.3.1 Translation of Strong and Weak Implicatures Embedded in Form

"A War Symphony" showcases complex graphic sophistication and innovative techniques, bringing pleasure as well as problems to a translator.   When we try to translate this kinetic poem into English, the prime difficulty is to find a linguistic symbol to translate the Chinese character "bing" [兵] as a strong implicature in form. The new symbol has to meet two basic requirements: it needs to remind the target readers of a soldier and it can be reduced or distorted to depict an injured combatant and a grave.   To solve the problem, we resort to the creative means of Xiao Xiao, a Taiwan poet.   In a poem entitled "Ni Yu Wo—Zhishishi" [你與我—指事詩], (literally: "You and I: An Ideogrammatic Poem"), Xiao Xiao writes a philosophical poem by employing the English letters.   Transforming the English letters into a collection of symbols, the poet uses the letter "i" to signify a person for two reasons. First, the letter's dot stands for the head and its vertical line represents the body. Second, the lowercase letter "i" symbolizes "an individual self and an insignificant self" in the vast world (Ding, 2000, p. 265; my own translation).

If read with the title "A War Symphony," the letter "i" can be used to refer to a person, especially a soldier.   The symbol can also be distorted to create the image of a wounded warrior or a tombstone.   Also, the overtone of uniqueness and

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individuality may be recognized by our target audience because some Western concrete poets such as Cummings also use the lowercase letter "i" for a similar reason. Given the connotation and flexibly of this symbol, we decide to utilize the letter "i" to translate "A War Symphony." The letter is elongated into "**i**" so that we can bend it into the desirable shapes. The current rendering of the four Chinese characters are "**i**," "**j**," "**ι**," and "**∩.**" In addition, the number of repetition of each symbol and their graphic layout are all strictly preserved in the translation, so as to maintain the strong implicatures of visual and kinetic effects.

The spatial arrangement of the original, a weak implicature crucial for interpretation, is closely replicated in the target text. It seems that Piasecki attempts to reproduce the dimension of space in his translation. However, the breadth of his new symbols "Ah man" and "Ah men" is greater than that of the original's symbols "乒" and "兵." It may be the reason why he extends the length of spaces between symbols in the translation of the second stanza. Consequently, the battlefield in his translation becomes a vast plain where soldiers are greatly scattered and the ferocity of the battle downplayed. By contrast, the sight of a crowded battlefield in the original presents a more appalling combat, in which soldiers may be mistakenly killed by their comrades or by stampede. Like Chen, we employ spaces to indicate the death of soldiers and the sight of an overcrowded battlefield in our translation. Therefore, it is believed that the target text can also remind the target readers of the terrifying bloodshed and the horrible sight of warfare.

4.3.3.2 Translation of Strong and Weak Implicatures Embedded in Content

The strong and weak implicatures embedded in content found in the original are reproduced in the translation, with a goal to encourage the target audience to consider

the poem as both "a silent protest against war" and "a compassionate elegy for the sufferers" (Pai, 2007, para. 11).   In the translation experiment, the title of this poem is taken as a strong implicature.   Since the combination of the two concepts "war" and "symphony" is satirical by itself, a literal translation of the title may be sufficient to convey the irony.   The translation of the title "A War Symphony" may help our target audience to arrive at the ironic interpretation that weapons, instead of musical instruments, are used to play this deadly symphony.

In the source text, the four Chinese characters "兵," "乒," "乓," and "丘" are read as weak implicatures, all of which are re-created in the English translation.   In our translation, 384 elongated "i"-s are arranged in a square formation in the first stanza.   If read with the title "A War Symphony," the symbols "i"-s can be recognized by the target language readers as soldiers in multitude since both the meaning and the shape of the pronoun refer to a person.   Moreover, the new symbol "i" conveys two connotations: the insignificance and the individuality of each fighter.   Firstly, the lowercase form of "i" guides the target reader to view the soldier as an insignificant person.   In this poem, all the combatants whom people should be concerned about remain faceless and nameless in historical records.   Secondly, it should be noted that those soldiers, however insignificant, have their own story and family.   Being aware of this fact, one will realize that the 384 "chiu"-s in the last stanza represent over three hundred families traumatized by the expense of the war: the lives of their loved ones.   In a word, the cruelty of war is greatly dramatized by the overtone of individuality.

Interestingly enough, both Piasecki's translation "A man" and our rendition "i" emphasize the individuality of each soldier.   Piaeck's translation is not available

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when our translation is finished[12], but the two renditions are surprisingly similar in terms of the emphasis on individuality.   It is obvious that both translators believe that if the new symbol can be regarded as a person, it may be recognized as a soldier if read with the title "A War Symphony" or "War Symphony."

In the second stanza, we moderately distort the symbol "i" into "j"and "i," which delineate combatants lamed by the stormy battle.   We arrange the two new symbols in lines to generate the kinetic effect.   As one reads the translation line by line and page by page, s/he may realize the cruelty of human warfare and the price for military conflicts.   The image of the wounded warriors vividly illustrates the brutal side of war.   Although the sight of lamed warriors in the translation may not be as daunting as the scene of one-legged soldiers, the translation still can exhibit the ugliness of warfare to the target audience.

In the final stanza, all the soldiers collapse and perish, leaving uncountable bodies or graves.   To create this sight, we bend the symbols "j" and "i" to produce the fourth symbol "$\cap$" [13] (For the complete translation, please see Appendix 18). The final stanza consists of 384 "$\cap$"'s.   Reading the symbols separately, the target language reader might find the distorted letter similar to a dead body in an agonized posture.   However, when reading the myriad bodies together, s/he will discover a massive cemetery packed with tombstones.   Although this distorted letter can no longer be read out, it still can help the target readers to arrive at the translator's intended interpretation.   With the tombstone-like shape, the symbol can remind the

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[12] Our first draft of "A Symphony in War" was done in January, 2010.   In November, 2010, we wrote to Chen Li for consultation and relevant information.   The poet generously provided the information of how the concrete poem has been translated.   Also, he kindly introduced to us the creative translation by Bohdan Piasecki in his reply.

[13] In the first draft of the translation, "chiu" was translated as "•━," to imitate a solder's dead body lying on the ground.   Professor Jeffrey E. Denton pointed out that this symbol might not be indicative of death because it also resembles a solider walking in a different direction.   Therefore, he suggested that we curve the letter into the shape of a tombstone, and modification was made accordingly.

target audience of death.

It is noteworthy that the translation may better lead the readers toward the originally intended interpretation. When it comes to the translation of the "A War Symphony," Chang Feng-ling presents the Chinese original and explains that "chiu" refers to "hill" (Chen, 1997, p. 331). The note, however, might yield interpretations different from the author's informative intention that the poem is "a silent protest against war, a compassionate elegy for the sufferers" (Pai, p. 2007, para. 11). "Hill" can represent death in both Western and Chinese cultures, but they may lead to different overtones. Upon seeing the Chinese character "丘," Chinese native speakers may visualize a grave immediately. Nonetheless, for the native English speakers, "hill" can represent death because it is associated with "Golgotha," the small hill where Jesus was crucified. The place is mentioned in *Gospel of John*: "So they took Jesus, and he went out, bearing his own cross, to the place called the place of a skull, which in Aramaic is called in Hebrew Golgotha" (John 19.17-18, English Standard Version). Since the crucifixion symbolizes the greatest love in the Western world, the biblical reference is likely to guide the target language readers toward a more positive interpretation of this kinetic poem. The readers might regard each "丘" as the symbol of the divine sacrifice instead of the meaningless waste of lives in warfare. Having designed a translation with new strong and weak implicatures in form and content, we will investigate interpretive resemblance between the source text and the target text.

4.3.4 Assessment of Interpretive Resemblance between the Source Text and the Target Text

Following Gutt's translation procedure, we produce the English translation of Chen Li's "A War Symphony," which may interpretively resemble the original in

several aspects.   We preserve the strong implicatures embedded in form by distorting the letter "i" to form the symbols of a sturdy soldier, a wounded warrior, and a grave. Besides, we replicate the pattern of the original to imply the cruelty and futileness of war.   The spaces in the source text, which serve as weak implicatures, are also reproduced in the target text.   The duplications may help the target readers visualize the three stanzas as three scenes at the battlefield, where combatants are wounded or killed and dead bodies are scattered.

The use of English letters as symbol is "a very different linguistic means in the receptor language," which, as Gutt suggests, is needed to reserve the communicative clues in the translation (Gutt, 2000a, pp. 169-170).   A scholar points out that such a visual image may be reproduced simply by drawing graphics of sturdy soldiers and handicapped warriors[14].   In other words, he is suggesting that this translation problem could be solved by an intersemiotic approach.   This may well be another possible translation strategy, but it is doubtful if the translation can still be regarded as "a concrete poem."

This kinetic poem is significant because Chen Li forges new symbols and implications out of a trite language, an attempt that echoes throughout the global concrete poetry movements.   Chen also mentions that the poem is "a tribute to the Chinese language" (Pai, 2007, para. 11).   The poet may intend to display the unlimited potential of Chinese as a language for poetry.   Likewise, another translator's intended interpretation is to showcase the possibility of a language as a medium of poetry.   The readers of Piasecki's translation and our rendition may arrive at the similar interpretation.   Therefore, it is believed that there is interpretive

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[14] In 2010, I presented a shorter version of this study and the same English translation of "A Way Symphony" at FIT Sixth Asian Translators' Forum held at the University of Macau.   After my presentation, a scholar made this interesting inquiry during the Q & A session.   My response to the question was similar to the argument in this thesis, suggesting that a poem is a linguistic entity and should thereby be translated by linguistic materials instead of graphic ones.

resemblance between our translation and the original.   This interpretation is unlikely to be conveyed to the target readers if a poem is replaced by a picture.   It may also be untenable to indicate that the role of a translator can be replaced by a painter. What is crucial about Piasecki's translation is that he makes that first attempt to translate this Taiwan's concrete poem into an English concrete poem, creating new symbols from a fixed symbol system.   He succeeds in producing a sound poem in English while we come up with an English kinetic poem, both following the spirit of the writing of concrete poetry and confronting the thorny translation problem.

As for the implicatures embedded in content, the title "A War Symphony" is so translated to hint the target audience that it is actually a symphony one hears in a military conflict, in which the mellifluous melody is replaced with the sounds of gunshot and clash.   The two weak implicatures in the original, "bing" and "chiu," are translated as " $\mathbf{i}$ " and " $\bigcap$."   The former emphasizes the insignificance and the individuality of combatants while the latter is likely to remind the readers of the cruelty of warfare.

Since this poem is classified as a kinetic poem and its visual effects yield more interpretations than the auditory effects do, we translate it into an English kinetic poem at the expense of auditory effects.   Compared with Piasecki's rendition, our experimental translation, equipped with more communicative clues, may generate more interpretations among the target language audience.   In spite of the loss of acoustic effects, the strong and weak implicatures in our translation may still guide the readers towards the author's informative intention and the translator's intended interpretation.

Chapter 5

Discussion and Conclusion

The ultimate goal of this study is to promote Taiwan's concrete poems to the English-speaking world via English translation. The results of our experimental translation practice as well as their implications will be displayed in this chapter. In what follows, a brief review of the three research questions will first be offered, followed by a discussion of the translatability of Taiwan's concrete poetry. After that, the significance of this research and its contribution to relevant studies will be presented. Next, we will mention some drawbacks of this research which may be improved by scholars interested in concrete poetry translation. Finally, suggestions for future researches will be provided.

5.1 Review of the Research

This study is aimed at promoting Taiwan's concrete poetry overseas, and we raise three research questions that may facilitate the translation of this distinct literary genre established in Taiwan. In response to the first research question "How can Relevance Theory be applied to the translation of Taiwan's concrete poetry?", we use Gutt's Relevance Theory to analyze the source text, formulate the target text, and evaluate the end product. The translation procedure proposed by Gutt is divided into two stages: the source-text analysis and the target-text design. In the premier stage, we first provide background information of each concrete poem and reconstruct the cognitive environment shared by the author and the source text readers, so as to derive the author's informative intention. After that, we spot the communicative clues in the original which could yield interpretations consistent with the author's

informative intention.   Finally, the explicatures and implicatures in the original are identified.   Explicatures of Taiwan's concrete poems are literal meanings which are obvious and can hardly be missed in translation.   By comparison, implicatures of Taiwan's concrete poems are contextual implications which are relatively intricate and crucial for interpretations and poetic effects.   The form and content of Taiwan's concrete poetry each exhibits implicatures of varying strength.   Hence, we concentrate on the analysis of implicatures, which are further divided into strong and weak implicatures embedded in form and those embedded in content.

Prior to the translation, the target language audience of the study is determined so that the availability of contextual information can be measured and interpretive resemblance may be better examined.   When this step is accomplished, we move on to the second stage of Gutt's translation procedure.   Firstly, the translator's intended interpretation is determined in accordance with the author's informative intention.   Next, strong and weak implicatures embedded in form and content are reproduced in the translation to guide our target language readers toward the translator's intended interpretations.   Sometimes we strengthen certain implicatures or even add new implicatures to our translation, so as to bridge the linguistic and cultural gaps between Chinese and English.   Lastly, we examine interpretive resemblance between the original and the translation by comparing and contrasting their implicatures embedded in form and content.

The application of Relevance Theory to the rendering of Taiwan's concrete poetry has several benefits.   As to the source text, the thorough analysis of Relevance Theory manifests that Taiwan's concrete poems, like the traditional verses, can yield profound interpretations.   Moreover, the systematic search for the original's implicatures embedded in form and content demonstrates how the two interact with each other to generate and reinforce meanings.   As regards the target

text, the re-creation of implicatures embedded in both form and content can prevent a translator from replicating the special effects of Taiwan's concrete poems at the expense of meaning. Meanwhile, the consideration of target language audience and the cross-examination of the shared implicatures may enable a translator to better achieve interpretive resemblance between the original and the translation and overcome the untranslatability of Taiwan's concrete poetry.

In terms of the second question "What creative approaches can be applied to translate Taiwan's concrete poetry into English?", we observe the techniques employed by Western concrete poets and apply their creative means to the translation of Taiwan's concrete poetry. Generally speaking, concrete poetry is regarded as innovative because it deviates from linguistic and typographical conventions. The techniques of Western concrete poets may be classified into two main categories: linguistic deviations and typographical deviations.

In terms of linguistic deviations, two important techniques are the linguistic reduction and the change of writing order. First of all, the linguistic reduction means that concrete poets in the Western world sometimes dissect a word into its components (e.g. letters or graphic lines) in order to create fresh symbols from an established language system. Guillaume Apollinairès of France and José Juan Tablada of Mexico employ letters to compose poems that "translate the effect of the painted characters of Chinese and Japanese poetry" (Baker & Saldanha, 2009, p. 254). Accordingly, the use of letters as symbol may help a translator address the untranslatability of the hieroglyphic features of Chinese characters. The technique is exemplified by E. E. Cummings' atomization of words. A well-known example is his visual poem "l(a," where the words "leaf," "fall" ,and "loneliness" are fragmentized into letters in separated lines to symbolize a falling leaf. Moreover, the letter "e" from the words "eye," "level," and "alive" is used to symbolize an

human eye by Ronald Johnson, Aram Saroyan and Cummings. Sometimes Western concrete poets not only dissect a word into letters but also distort the shape of those letters to create new symbols. This linguistic distortion technique is showcased in Mary Ellen Solt's "Dogwood: First Movement." Solt takes out the letters "w" from the word "dogwood" and distorts the letter "w" into the shape of the flower's petal to create a symbol of the dogwood. Such an innovative use of linguistic material attaches new connotations to English letters that people are only too familiar with.

In addition to the reduction of language, Western concrete poets violate the conventional writing order of English poetry. Traditionally, English poetry is composed in left-to-right and horizontal order, but some Western concrete poets defy this convention. In writing the poem "The Locust Tree in Flower," William Carlos Williams arranges words in vertical order and places only one word in each line to accentuate the image of each word. Furthermore, a concrete poem may be written in any possible directions. Barrie Phillip Nichol's poem, "love," is arranged in such a way that it can be appreciated from all directions while forming a beautiful pattern. In short, an English concrete poem can break away from the horizontal writing order of traditional English poetry.

As to typographical deviations, Western concrete poets utilize punctuation marks, typeface, lowercase letters, and capital letters to create special effects.   To begin with, punctuation marks are useful tools in a concrete poem. A good case in point is Ernst Jandl's sound poem "Schützengraben," where the poet combines the letters "t" with hyphens to imitate the incessant sound of gunfire. Similarly, Johnson uses a parenthesis to lend verisimilitude to the symbol of an eye. Furthermore, typeface is another area where deviations occur. Western concretists may enlarge certain words or print them in boldface for semantic emphasis or auditory/visual effects. Last but not least, the capital and lowercase letters may be used to suggest the significance or

insignificance of particular things and persons.　In "My Old Sweet Etcetera," Cummings writes the first-person pronoun "i" in the lowercase form but capitalizes the second-person pronoun "You."　The importance of the narrator and his lover are implied by the use of capital and lowercase letters.

　　Both Western concrete poets and their Taiwan counterparts violate the linguistic and typographical conventions to develop novel literary means and expand the possibilities of poetry.　Given the similarity, we decide to employ the techniques of Western concrete poets to translate Taiwan's concrete poems.　Based on our observation of the techniques of Western concrete poets, we induct two translation strategies: "linguistic deviations" and "typographical deviations."　Several translation techniques derived from the concept of linguistic deviations can be used to render Taiwan's concrete into English.　To start with, Zhan Bing, Lin Yao-de and Chen Li reduce the literary language and transform Chinese characters into new symbols.　Although the hieroglyphic Chinese characters are once a collection of pictures, "it has lost its originally vivid images after it has been put into use for ages" (Chang, 1993, p. 104; my own translation).　The three Taiwan concrete poets activate or renew the long-neglected hieroglyphic features of Chinese characters "角," "黑," "眼," "轟," and "兵" by transforming them into new symbols.　In our translation, we transform English letters "H," "B," "e" and "i" into fresh symbols. Furthermore, the linguistic distortion technique is applied to the translation of "The Portrait of a Water Buffalo" and "A War Symphony."　To develop a symbol that better illustrates the water buffalo's horn, we curve the letter "H" into the shape of the horn.　Likewise, in translating "A War Symphony," we develop a new set of symbols, "i," "j," "ĺ," and "⌒," by distorting the lowercase letter "i."

　　Aside from the reduction or language, the change of writing order is applicable

to the English translation of Taiwan's concrete poems.   Taiwan concrete poets create some visual effects that are only noticeable in a vertically written text.   For example, Lin Yao-de uses vertical lines to represent Odin's standing posture and the plunging motion of the discarded eyeball—the graphic arrangement that poses challenge to translators who want to render the poem into English.   Faced with this challenge, we resort to Cummings' technique and produce a vertically arranged translation to re-create the falling motion of the eyeball.   Furthermore, learning from Williams' example, we translate "The Morning in Jupiter" vertically in order to reproduce the standing posture of Odin and accentuate the image of each word.

Besides linguistic deviations, Taiwan's concrete pomes can be translated by means of typographical deviations.   In our translation, we exploit punctuation marks, typeface, lowercase letters and capital letters in English.   First of all, we employ punctuation marks in our rendering of Taiwan's concrete poems to emphasize certain visual and acoustic effects.   Like Ronald Johnson, we attach a parenthesis to the word "eye" to constitute a vivid image of Odin's eye.   Also, we hyphenate onomatopoeic words "BOOM"-s to present the incessant sound of explosion. Moreover, boldface is used in the translation of the water buffalo's face, Odin's eyeball, and the onomatopoeic word "BOOM" to emphasize the visual effects. Lastly, capital and lowercase letters are used to create special effects in the fashion of Western concrete poets.   Although Chinese characters have neither capital letters nor lowercase letters, we add those capital and lowercase letters to better guide the target readers toward the translator's intended interpretation.   Capital letters are used in the translation of "The Portrait of a Water Buffalo" to lay poetic emphasis on two strong implicatures.   Also, we use capital letters in "Biographies of the World's Great Men" to magnify the visual effect of the word "**BOOM**."   On the other hand, the lowercase letter "i" is employed in the rendering of "A War Symphony" to indicate

the insignificance of the combatants.

The third and final question is "To what extent is Taiwan's concrete poetry translatable?". Since Taiwan's concrete poetry showcases strong and weak implicatures embedded in form and content, it is necessary to address its translatability from the aspects of form and content. The implicatures embedded in form may not be translatable due to the differences between two symbol systems and writing conventions. The visual, acoustic and kinetic effects of concrete poems, which bear important connotations, are essential implicatures to be reproduced in the translation. The degree of translatability varies among different sorts of concrete poems. The findings of this study imply that visual poetry may be the least translatable, followed by the sound poetry and finally the kinetic poetry.

To begin with, the visual poems of Taiwan's concrete poems may be least translatable due to the manifold translation problems. The first and foremost problem is the untranslatability of the hieroglyphic feature of Chinese characters. While a Chinese character can present intricate strokes and vivid graphic details, an English letter may only provide a sketch illustration. For example, the graphic feature of the Chinese character "黑" is richer than that of the English letter "B." Also, Chinese characters such as "角,""丘" and "轟" can be directly used as new visual symbol whereas the English letters "H," "O" and "i" may not be recognized as symbols without modifications or distortions.

In addition to Chinese characters' hieroglyphic nature, the writing order of Chinese poems poses an enormous challenge to translators because visual effects closely correlated with the vertical order may not be replicated in a horizontally written English translation. The falling motion of Odin's eyeball in "The Morning in Jupiter" is detectable because the Chinese original is written in vertical order. Likewise, in "The Portrait of a Water Buffalo," the final line ends with an

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exclamation mark that resembles the hair of the tail. Those visual effects may be hardly noticeable if the writing order is changed from vertical to horizontal.

Finally, the overall pattern of a Taiwan's concrete poem may only be partially translatable. All of the Chinese characters are square and equally-sized. By contrast, English words are less consistent in breadth. As a result, the pattern of the translation may be inevitably discrepant from that of the Chinese original. The similar translation problem is also mentioned in Mona Baker and Gabriela Saldanha's *Routledge Encyclopedia of Translation Studies* (2009). Similarly, if the Cyrillic f is used to translate the French concrete poem "Il pleut" by Apollinairès, the translation would deform the pattern of the original because Cyrillic characters are less constant in breadth" (p. 254). In our translation, the shapes of the water buffalo, an opened book, the standing figure of Odin, and the battle formation of the solders are slightly different from those in the original, given that the Chinese and English words are different in breadth.

Moreover, it is thorny to translate the sound poems since the auditory effects achieved by the use of onomatopoeia may be untranslatable. Although English has an abundant collection of onomatopoeic words, it is sometimes impossible to find the equivalent of an onomatopoeic Chinese word in English, and vice versa. Even if we find a Chinese word and an English word that imitate the sound of sneeze, the sounds "hajiu" [哈啾] and "achoo" are not quite similar to each other. More significantly, in rendering an intricate Chinese character which displays the symbiosis of sound, shape and sense, one may lose some of its auditory effects. For instance, we translate the Chinese onomatopoeic character "轟," into an English onomatopoeic word "BOOM," which, if moderately modified, can demonstrate special visual and acoustic effects. However, our translation of the Chinese onomatopoeic characters "乒" and "乓" only re-creates the visual effects and connotations of the original.

Finally, the reproduction of the kinetic effect is less challenging.   As the kinetic effect is created by the repetition of certain words and phrases, a translator may simply follow the reiteration shown in the source text to achieve the kinetic effect in the target text.   In translating "A War Symphony," we preserve the kinetic effect by merely reproducing the sheer repetition.

In addition to the implicatures embedded in form, the implicatures embedded in content may be less translatable due to the gap between Chinese and English cultures as well as the unavailability of background information.   Firstly, the Western society and the Taiwan's society employ different draft animals to plow farmlands.   Farmers in the U.S. and England use horses and oxen while Taiwan's husbandmen utilize water buffalos.   Since the water buffalo is not used for agricultural purpose in the English-speaking world, the implication of a Taiwan farmer, also known as the "Taiwan Buffalo," may not be translatable.   Likewise, both the Chinese character "丘" and the English word "hill" refer to a higher land and bear the connotation of death, but the two may yield diametric interpretations.   The former may yield anti-war sentiment while the latter may be indicative of the divine sacrifice of the Christ.   Besides cultural differences, the inaccessibility of background knowledge may also cause translation problems.   Take "The Morning in Jupiter" as an example. The weak implicatures that depict Odin as a selfless and powerful deity may not be translatable when the target audience is unfamiliar with Norse mythology.   If those translation problems are not addressed, a translation which only preserves the literal meaning of the original may fail to guide the readers toward the translator's intended interpretation.

From the perspective of equivalence, the loss of the original is so unavoidable and enormous that a translator may be reluctant to initiate the task of translating Taiwan's concrete poetry.   This may be the reason why several translators choose the

zero-translation strategy to present Chen Li's "A War Symphony." Fortunately, Relevance Theory sheds new light on this seemingly untranslatable literary genre. In Relevance Theory, a translation is evaluated with interpretive resemblance between the translation and the original rather than the concept of equivalence. Therefore, although some loss in translation is inevitable, a target text may still interpretively resemble the source text if a translator could compensate the loss and guide the target language readers toward the translator's intended interpretation. The contribution of Relevance Theory to the translation of Taiwan's concrete poetry can also be discussed from the aspects of form and content.

To start with, the relevance-theoretic approach may help translation practitioners to deal with the loss of implicatures embedded in form. In terms of acoustic effects, even though the sound-imitating words in the source language and the target language do not sound alike, interpretive resemblance may still be achievable as long as they can lead to the search of similar contextual effect. For instance, "hong" and "boom," though different in sound, can remind the source and target langue readers of the sound of explosion. Also, when rendering "A War Symphony," we cannot find an onomatopoeic word which can not only imitate the sound of collision but also be reduced or distorted to symbolize a wounded soldier. Despite the loss of auditory effects, the visual and kinetic effects of the translation are still likely to help our target audience to arrive at the translator's intended interpretation that the war is cruel and inhumane.

As for visual effects, untranslatability caused by differences in symbol systems, writing order and word length may be solved by the relevance-theoretic approaches. While it is seemingly impossible to preserve the images of the hieroglyphic Chinese characters in English, one may use English letters to forge new symbols. Eventually, "B," "H," "O," "i," "e" are used as symbols in our translation. However, the

non-hieroglyphic English letters and words are likely to be taken as component parts of a word instead of symbols. To solve the problem, we employ the techniques of Western concrete poets—changing typeface, adding punctuation marks, utilizing capital and lowercase letters, and even distorting English letters—to emphasize the graphic features of those symbols. Unlike the Chinese character "黑," the letter "B" does not carry the image of the snout, mouth and beards of the water buffalo. Nonetheless, the letter "B" is indicative of the eyes, the part which is mentioned in the visual poem. The target readers may still recognize the translation as the pattern of the water buffalo's head despite the minor loss. Thus it can be said that the translation that associates the form (the word picture of head) with the content (the reference in the verse line) may interpretively resemble the original.

Moreover, we decide to translate "The Morning in Jupiter" vertically so as to re-create the strong and weak implicatures in the original. Such a re-creation, as Gutt (2000a) suggests, may require "very different linguistic means in the receptor language" (pp. 169-170). Although we violate the typographical conventions of English, the target text may still achieve interpretive resemblance with the source text because of the intentional preservation of strong and weak implicatures in the translation. Finally, the original and the translation of a concrete poem may not have exactly the same pattern due to the difference in the breadth of Chinese and English words. However, the shape of the target text may still yield interpretations similar to that of the original. For instance, although the water buffalo's legs in our English translation are not equal in length, the overall pattern of the translation is still indicative of the draft animal.

As regards the implicatures embedded in content, Gutt's translation procedure can help a translator tackle the untranslatability caused by cultural differences and the lack of background information. A translator who follows Gutt's translation

procedure will measure the strength of each implicature, consider the change of context, and examine the communicability of certain implicatures. To solve the translation problem, s/he may turn a weak implicature into a strong one so as to make it visible in a new context. For example, "shui" [水], (literally: water) is translated as "rice paddy's water," leading the target readers to connect the water buffalo with the farmers. Aside from the adjustment of the strength of implicatures, a translator may try to offer the adequate contextual effects by providing the translator's note. The provision of the accounts of Norse mythology may help the target readers detect the implicatures in the poem and lead them to the translator's intended interpretation. During the process of translation, Relevance Theory provides a systematic approach for the source-text analysis and the target-text design, enabling a translator to better discover and handle the untranslatability of implicatures embedded in content.

According to Gutt (1992), a major contribution of Relevance Theory is that the "openendedness of the notion of resemblance gives new space to move especially for texts that for one reason or another seem to be outside the reach of equivalence" (para. 62). Although a translation of a concrete poem may confront some inevitable loss, Relevance Theory allows a translator to exert his or her creativity to compensate the loss in order to achieve interpretive resemblance. This "openendedness" given by Relevance Theory is crucial to a translator of Taiwan's concrete poetry. After all, it is the violation of linguistic and typographical conventions that makes Taiwan's concrete poetry special and innovative. It may be unreasonable or infeasible to demand a translator to translate a Taiwan's concrete poem without transgressing any traditions in the target language. Based on our translation practice, we have proven our assumption that rendering Taiwan poetry may be feasible if unorthodox translation strategies are adopted. With the transition strategies of "linguistic deviations" and "typographical deviations," we produce English translations of

Taiwan's concrete poems that may interpretively resemble the Chinese original and demonstrate that Taiwan's concrete poetry is not utterly untranslatable.

5.2 Contributions of This Research

This thesis might have three major contributions to the current studies of Taiwan's concrete poetry. First of all, this research may help promote Taiwan's concrete poems overseas. Most of the existing literature of Taiwan's concrete poetry mainly focuses on the analysis of the Chinese original while the only available research about concrete poetry translation mostly focuses on E. E. Cummings' visual poems. To fill the void, we make the first attempt to apply a systematic way to render Taiwan's concrete poems into English. In this thesis, four Taiwan's concrete poems are introduced to the English-speaking audience, along with the background information such as the author, publication year and literary review of each poem. Through a careful analysis of the source text, we showcase the intriguing meaning and creative techniques employed in the writing of Taiwan's concrete poetry. It is hoped that this study can draw more attention to the translation of Taiwan's concrete poetry and promote Taiwan's concrete poetry to the English-speaking countries.

Besides, this study deals with the translatability of Taiwan's concrete poetry. Several writers and critics have described concrete poetry as almost untranslatable. In his discussion of Cummings' poem "l(a," Yip Wei-lim (1983) indicates that "once the syntax [of an English poem] becomes a system of idiosyncratic expression, it cannot recall our experience or be translated into another language (not even into a language of the Indo-European family)" (p. 229; my own translation). Likewise, Scottish poet Ian Hamilton Finlay's river poem "defies translation into a Romance language like Spanish or French," given that this poem "transcends the rigid demands of normal syntax, taking advantage of English words that are identical as nouns and

verbs" (Baker & Saldanha, 2009, p. 254).   Moreover, Merritt (1969) suggests that "superior examples of concrete poetry are more often found in languages other than English and lose even more in translation than do conventional poems" (p. 109). The conception of the untranslatability of concrete poetry is also shared by writers and translators in Taiwan.   Take Chen Li's "A War Symphony" as an example. Chen suggests that those who read his visual pomes, including "A War Symphony," "might find some of them untranslatable" (Pai, 2007, para. 11).   Chen's opinion is echoed in the analysis of "A War Symphony" written by Chang Fen-ling, who notes that "much of its charm will definitely be lost in the process of translation" (Chen, 1997, p.20).

It is apparent that the issue of the translatability of Taiwan's concrete poetry has seldom been studied carefully due to the popular conviction that concrete poems are untranslatable.   This oversimplified conclusion of untranslatability may prevent potential translators from rendering Taiwan's concrete poetry creatively and promoting this particular genre to the foreign readers.   Rather than being wholly untranslatable, the three categories of Taiwan's concrete poetry may be mostly or partially translatable according to our translation practice in Chapter Three and Four. Firstly, it may be most difficult to translate the visual poetry because a translator often encounters various challenges.   For example, to translate "The Portrait of a Water Buffalo" and "The Morning in Jupiter," we need to overcome translation problems caused by the hieroglyphic nature, the writing order, and the equally long characters showcased in the Chinese original.   To preserve the visual effects of the original, we need to employ both linguistic deviations (the linguistic reduction and the change of writing order) and typographical deviations (the use of boldface).

Furthermore, the sound poems may be more translatable.   Take "The Biographies of the World's Great Men" as an instance.   The asymmetry of the

sounds in Chinese and English makes the re-creation of onomatopoeia and sound symbolism particularly challenging. In rendering the sound poem, we use an English onomatopoeic word to represent the Chinese onomatopoeic character. One technique of typographical deviations, the utilization of hyphen, is adopted in our translation to better present the auditory effect. Finally, the kinetic poetry may be the most translatable one among the three categories of Taiwan's concrete poetry. To reproduce the kinetic effect and the gradual revelation of meaning of "A War Symphony," our translation simply follows the overall graphic layout of the original, without violating the linguistic or typographical conventions.

Nontheless, a visual poem sometimes exhibits the features of other categories of Taiwan's concrete poetry, so does a sound poem or a kinetic poem. Enormous difficulties arise from the combination of two or even three kinds of effects in concrete poems like "The Biographies of the World's Great Men" and "A War Symphony." Choice has to be made when it seems infeasible to produce a similarly intricate translation. For instance, in translating "A War Symphony," we replicate the visual and kinetic effects, which are more crucial for interpretation, at the expense of auditory effects. Likewise, Piasecki's translation re-creates the auditory of the original while omitting some of its visual and kinetic effects. Although the number of examples is rather limited due to the scope of this research, a tentative conclusion can still be made: The visual poetry may be the least translatable, followed by the sound poetry and the kinetic poetry, but the issues of translatability may be more complicated when a poem demonstrate multiple types of effects.

This research project has shown that Relevance Theory can turn such a seemingly impossible task of translating Taiwan's concrete poems into something possible and feasible because it permits a translator to take "very different linguistic means in the receptor language" in order to achieve interpretive resemblance (Gutt,

2000a, pp. 169-170).   Regardless of the differences between English and Chinese, we have shown that Taiwan's concrete poems may be translatable if a translator is willing to exploit the creative techniques of Western concrete poets and to violate linguistic and typographical conventions.

German philosopher Friedrich Schleiermacher points out two directions for translation practitioners: a translator may "yield to the original text or conquer it, whether he will stop at acknowledging the differences between languages or whether he will move toward possible rapprochement of styles between languages" (Schulte & Biguenet, 2002, p 15).   This study takes the second path and proves that it may be possible for a translator to re-create the untranslatable Taiwan's concrete poems in another language. Furthermore, both German philosopher Wilhelm von Humboldt and French philosopher Jacques Derrida agree with the notion that the untranslatable text is "holding out an invigorating challenge, inviting and daring the translator to tackle the impossible.   The more untranslatable a text, the more insistently it begs and demands to be translated" (Baker & Saldanha, 2009, p. 303).   This thesis fills the void of the research on the English translation of Taiwan's concrete poetry and grapples with the translation problems arising from the untranslatability of this unique literary genre.

Finally, this research may proffer an example for translation practitioners and researchers who are interested in translating or promoting Taiwan's concrete poems. The application of Relevance Theory to the translation of Taiwan's concrete poetry provides a theoretical framework for this humbling task.   One could follow Gutt's translation procedure to analyze the original and devise the translation.   Besides, our translation practice introduces Western concrete poets' novel techniques, from which we derive our translation strategies: linguistic deviations and typographical deviations. It is believed that those creative techniques and translation strategies may facilitate the

rendering of Taiwan's concrete poetry.

5.3 Limitations of This Research

There are two limitations of this research.   Firstly, the techniques we introduce might be insufficient to solve all the possible translation problems found in the translation of Taiwan's concrete poetry.   Due to the scope of this research, only four Taiwan's concrete poems are selected for translation.   Although we provide translation strategies and techniques to deal with problems of translating the four Taiwan's concrete poems into English, the four poems may represent small portions of the translation problems regarding the English translation of Taiwan's concrete poems.   In other words, the translation strategies and techniques we propose may be insufficient.

Secondly, even though we have addressed several translation problems in rendering Taiwan's concrete poetry, some problems may only be unique to the language pair included in this research: the Chinese-to-English translation of Taiwan's concrete poems.   For instance, the challenges brought by the different writing order scarcely exist in the English-to-Chinese translation because modern Chinese poems in Taiwan can be composed vertically or horizontally.   Also, while our translation strategies may still be applicable to the translation studies of other language pairs, some translation techniques proposed in this research may of little uses when dealing with specific languages.   Take the use of capital and lowercase letters as an example.   This literary method cannot be applied to the English-to-Chinese translation because the typefaces do not exist in Chinese.   .

5.4 Suggestions for Future Research

Future translation practice of other Taiwan's concrete poems may also be

performed in accordance with Gutt's translation procedure so as to discover more translation problems and to develop new translation techniques. Researchers may also provide more in-depth discussion of the feasibility of translating each category of Taiwan's concrete poetry. By doing so, they can introduce more creative techniques to concrete poetry translators and probe deeper into the issue of the translatability of Taiwan's concrete poetry.

In addition, another language pairs, particularly the English-to-Chinese translation, may be incorporated into the studies of Taiwan's concrete poetry in the future. Chinese is a pictograph, which conveys vivid images of physical items, natural phenomena, and human behavior. Since Chinese characters may be a better medium to generate visual effects, it remains to be seen whether the loss of visual effects will occur in the English-to-Chinese translation practice or the Chinese translation will "add to and liberate something in the original" (Baker & Saldanha, 2009, p. 302). Numerous studies in Taiwan and mainland China have discussed the possibility of translating the visual poems of E. E. Cummings. Meanwhile, several attempts have been made by scholars, poets and translators to translate Cummings' poems. Thus, Cummings' visual poems may be the ideal subject matter for future studies of concrete poetry translation.

In conclusion, this study provides instrumental translation strategies and exhibits various creative means to translate Taiwan's concrete poems into English. Applying Gutt's relevance-theoretic translation procedure to the translation practice, we have shown that Relevance Theory may help a translator conquer the issue of untranslatability found in Taiwan's concrete poetry.

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Table 1 Chinese References Cited in the Text and Their English Translation

	The Chinese original	The English translation
p. 1	傳遞圖象詩的火種	Continue the torch relay of [the writing of] concrete poetry.
p. 1	在臺灣、香港、新加坡等海外華文詩歌中產生了大量優秀的圖象詩	[The poets] in Taiwan, Hong Kong and Singapore have created lots of outstanding concrete poems.
p. 2	臺灣的圖象詩研究和創作最先進	Taiwan has the most advanced works and researches of concrete poetry.
p. 5	圖象的特性，在混合著「讀」與「看」的經驗	Create an experience of reading a text with 'the mind' and 'the eyes' simultaneously.
p. 5	它使以往千百一律的形式的面孔成為表現它本身獨特的形式	Transform the conventional and cliché form into a self-manifesting and unique layout.
p. 5	詩與圖畫的相互結合與融合，而可提高詩效果的一種詩的形式	A poetic form that combines and fuses poetry and graphics and thus enhances poetic effects.
p. 5	利用文字記號系統的具象化表現形式	Constitutes the form by concretizing [the symbols of] a language system.
p. 5	利用漢字的圖像特性和建築特性，將文字加以排列，已達到圖型寫貌的具象效果，或藉此進行暗示、象徵的詩學活動的詩	Poems that exploit the ideogrammatic feature and the architectural feature of Chinese characters and arrange words in certain ways in order to yield depictive and concrete effects or to conduct suggestive and symbolic poetic activities.
pp. 5-6	圖形的背後，文字排列組合之餘，仍指向一個中心意義	Intrinsically, the graphic layout and the word arrangement still point at a central meaning.
p. 7	林木森森的畫面感覺	An image of dense woods.
p. 7	將對於「字義」的依賴降至最低，讓每一字成為一個「存在」	Minimizing the reliance on 'semantic meaning' and transforming every [Chinese]

		character into a 'being'.
p. 8	八〇年代中期以後，台灣現代圖象詩便生機蓬勃的發展開來了	Taiwan's concrete poetry flourished after the mid-1980s.
p. 9	*從徐志摩到余光中*	*From Xu Zhimo to Yu Guang-zhong*
p. 9	*台灣現代詩圖象技巧研究*	*Studies on the Techniques of Modern Taiwan's Concrete Poetry*
p. 9	*當代台灣新詩理論*	*Contemporary Taiwanese Poetic Theory*
p. 9	*流行語文與語文教學整合的新視野*	*The New Horizon of the Integration of Popular Language and Language Education*
p. 9	*台灣詩學季刊*	*Taiwan Poetry Quarterly*
p. 9	"視覺詩的美學：以文藝復興的圖象詩及康明思的視覺詩為例"	"The Aesthetics of Visual Poetry: Renaissance Pattern Poems and Cummings' Visual Poems"
p. 9	"自然、意象、美國現代神祕學：艾哲拉·龐德與伊·伊•康明思視覺詩中之姿態力量"	"Nature, Image, and American Modern Mystique: Gestural Forces in Visual Poems by Ezra Pound and E. E. Cummings"
p. 10	"台灣現代圖象詩研究"	"A Study of Modern Taiwan Concrete Poetry"
p. 12	他的寂寞和渺小	His [the traveler] loneliness and insignificance.
p. 13	聲音堅決，全無溫柔之感	The sounds which are determined and absolute, totally contrary to the notion of gentleness.
p. 14	一篇纏綿的情詩	A love poem with entangled and profound sentiments.
p. 20	時間的「暗喻」	A 'metaphor' of time.
p. 21	認為這些作品真是胡作非為，毫無章法	Consider the composition of concrete poems as messy and against the law of poetry wiring.
p. 21	認為這是現代詩一味西化的走火入魔現象	Regard it [the vogue of concrete poetry] as a phenomenon of blind westernization of modern poetry.
p. 21	隨著她的生命力而不斷的改	Concrete poetry is dynamic and

	變，所以我們看待圖象詩的眼光也必須隨之調整	constantly changing, we should adjust our attitude toward concrete poetry accordingly.
p. 21	詩的幾何形象安排是可行的，但它必須配合聲音、節奏、字義	The geometric arrangement in a poem is acceptable only when it is combined with the sound, rhythm and meaning of the poem.
p. 21	形式與內容合一，幾何圖形的具體詩才值得嘗試	A concrete poem with geometric pattern is not worth trying unless it fuses form and content.
p. 22	充分發揮了中國文字的具象特性與視覺的美感價值	Maximizing Chinese characters' concrete features and aesthetic values in visual term.
p. 22	中國的具體詩	The Chinese-style concrete poems.
p. 22	漢字圖象基因、建築特性的發掘與圖象特性的展現	Helps explore the hieroglyphic elements, architectural features and embody the graphic properties of Chinese characters.
p. 22	新的創作方法之揭示	Presents new methods to compose poems.
p. 22	新的讀詩方法之呈現	Offers new approaches to appreciate poetry.
p. 22	更全面而深刻的一種「圖象技巧」	A set of 'concrete techniques', which is more pervasive and sophisticated.
p. 22	台灣現代詩的一大特色與成就	One of the essential characteristics and achievements of modern poetry in Taiwan.
p. 23	內容與圖形應配合無間，相輔相成，相互發明	There should be a seamless coordination between the content and the pattern—the two should be supplementary to each other.
p. 23	內容必須是詩，必須具備有詩的要素	The content [of a concrete poem] must contain poetic elements.
p. 23	圖形的安排也必須對詩的內容有啟發闡揚或暗示象徵的功能	The graphic design [of a concrete poem] has to indicate or symbolize the content of the poem.
p. 23	寫圖象詩必須有基本的繪畫	Writing concrete poetry demands

	修養	basic skills of painting.
p. 24	現代詩過份強調視覺效果，因而忽略了聽覺效果	Modern poetry overemphasizes visual effects, and auditory effects are overlooked as a result.
p. 24	即在視覺技果之外,也應講求聽覺上的效果	To emphasize not only visual effects but also auditory effects.
p. 24	詩的節奏非僅靠音韻……它也包括詩行與詩段的幾何安排	Rhyme is not the sole determiner of the rhythm of poetry……geometric arrangement of verse lines and stanzas can also produce rhythm.
p. 24	決定節奏的不僅是聽覺效果，也包括視覺效果	The rhythm [of a poem] is determined not only by its auditory effects, but by its visual effect.
p. 25	「圖象詩」的創作，是有相當大的局限性的,往往無法處理敘事題材及抽象思維過多或過於繁複的神思	There are enormous limitations in the writing of concrete poetry. [Writers of concrete poetry are] often incapable of dealing with narrative themes, abstract ideas or the overly sophisticated thoughts.
p. 25	將圖象詩帶離純粹描摹實物造型的原始模式	Elevated concrete poetry out of the primitive mode of simple imitation of physical objects
p. 26	透過蕭蕭的創作,「圖象詩」展示了她作為現代詩的一種詩歌類型的豐富與完整	'Concrete poetry' [in Taiwan] demonstrates its diversity and completeness through the works of Xiao Xiao.
p. 44	台灣現代詩人中,最早創作圖象詩的應屬詹冰	Among all modern Taiwan poets, Zhan may well be the first writer of concrete poetry.
p. 45	得日本名詩人堀口大學推薦,博得好評	Received rave reviews from the Japanese poet Horiguchi Daigaku.
p. 45	勤讀小說、戲曲、哲學、天文學、社會學、醫學、心理學、動物學、植物學及宗教性的書籍，以為詩的營養	The intensive study of novel, drama, philosophy, astronomy, sociology, medicine, psychology, zoology, botany and religious scriptures, which helped nourish his poetry.
p. 45	如何能使文學作品可以像繪畫、	Ways to make literary works borderless or 'universally

	音樂般無國界限制而能「世界通用」	acceptable' like painting and music.
p. 45	表示島上人民勤奮耐勞、自由與不撓不撓的意志的象徵	To symbolize the diligent, freedom-loving and resilient spirit of people on the island.
p. 46	表達出詩人對時間、等待、寂寞三者之間關係的看法	Demonstrates the poet's reflection on the relation among the time, waiting and solitude.
p. 47	象徵著與水牛一起工作的農人之特性	Symbolizes the farmer who labors with the animal.
p. 47	字形的排列，不但描寫了水牛的外型，同時也點出了全詩的內在精神，故不宜以遊戲視之	The word arrangement not only illustrates the image of a water buffalo but also foregrounds the spirit the entire poem.　Thus, the poem should not be considered a wordplay.
p. 48	眼睛(框框內的二點)、鼻樑(直筆)、嘴巴(二畫橫筆)、鬍鬚(四點)俱在	The eyes (two strokes in the boxes [of the upper part of the character]), the snout (the vertical line), the mouth (two horizontal lines) and the beard (four strokes [at the bottom]).
p. 48	黑色不但是水牛之膚色，同時也是在太陽下與水牛一起耕田的農夫之膚色，乃辛勤工作的象徵	Black is not only the hue of the water buffalo's skin, but also the color of the [darkly tanned] skin of a Taiwan farmer who toil under the sun with the animal.　Therefore, the color is a symbol of diligence.
p. 48	呈現無窮無止，意猶未盡的暗示	The overtone of cycle and infinity.
p. 50	在詩人筆下的這隻水牛，已經漸漸被哲學化了	The buffalo is gradually transformed into a philosophical being by the poet.
pp. 50-51	一個精神上的存在，他超越時間空間，甚至也超越了自己	A spiritual being that transcends time, space and even himself.
p. 51	超越空間，故不再感到炎熱；超越時間，故能把時間忘卻，最重要的是，他已經超越了他自己化成了一種永恆的「精神	Transcends space and thus forgets about the scorching heat; he transcends the time and hence losses the sense of time.　Most

	存在」──而這種存在的內涵，便是「等待」	importantly, he transcends himself and becomes an eternal 'spiritual being', whose very essence is 'the act of waiting'.
p. 51	水牛是「默然」的，但也是堅忍而頑強的，這種種特質，正是中國農民的最佳寫照	Water buffalo is 'silent' yet resilient and insistent—the features that best epitomize farmers in the Chinese culture.
p. 52	暗示農夫雖不懂得數學或幾何學的思考方式，但都也能以自己的方式思想	Imply that the farmer does not know how to think in mathematical and geometrical ways, but he has his own way of thinking.
p. 63	這是八〇年代林燿德之過人處	This is what makes Lin Yao-de an outstanding poet in the 1980s.
p. 63	林燿德的圖象詩，早已脫離五、六〇年代的實驗階段	Lin Yao-de's concrete poems go beyond the poetic experiment in the 50s and 60s.
p. 63	掙脫記號系統約定俗成的內涵，橫亙於所有視覺的空間	Break away from the conventions of the symbol system and explore the visual dimension [of poetry].
p. 63	好的詩人，他的關懷卻不可不通過語言和形式的洗禮，同時也必須意識到既成的記號系統對於人類思考和行為所造成的根本障礙	To be a good poet, one has to express his or her concerns through language and form while being aware of the impediment to human thinking and behaviors brought by the established symbol system.
p. 66	賦予文字的「眼」以肉體的「眼」的圖象感	Brings out a corporal sense of a human 'eye' from the Chinese character 'yan' in a visual term.
pp. 66-67	一隻眼睛正目不轉睛地注視著所有閱讀到「他」的人	An eye intensively stares at the readers who look at 'it'.
p. 67	血淋淋般逼真的形體暗示技巧	The vivid visual technique suggestive of bloodshed.
p. 75	把一句話斷為單字、片語作空間的排列，使句中每一個形象獨立、顯著、視覺性強烈	Dissected a sentence into words and phrases for spatial arrangement, making each and every image in the poem independent, obvious and visually impressive.

p. 81	人類的天空逐漸被核爆的陰影所籠罩了	The sky of mankind was gradually dulled by the shadow of nuclear weapons.
p. 82	此詩諷刺所謂世界偉人盡是視人民生命如糞土草芥的戰爭狂、殺人魔	The poem is a satirical poem which divulges that the so-called word's great men are war-minded maniacs and bloodthirsty killers who disregard the value of the lives of their people.
pp. 82-83	告訴人們世界偉人光彩面目背後的血腥事實	Informs people of the bloody side of the clean images of those world's great men.
p. 83	炸彈爆炸時轟然巨響的音效	The deafening sound generated by the explosion of bombs.
p. 85	炸彈爆炸時三朵往外翻開的火花	Three bursting flares caused by explosion.
p. 90	倣機關槍聲的「音詩」	A 'sound poem' imitating the sound of machine guns.
p. 96	對現存文學模式的超越	Transcends existing modern literary modes.
p. 102	呼應交響曲三樂章的結構	Corresponding to the three-movement layout of symphony.
p. 103	戰爭格鬥的無謂喧噪	The meaningless raucousness of war and combat.
p. 104	一個個人的小我、微不足道的我	An individual self and an insignificant self.
p. 115	用久了，它原始意象的鮮明感便喪失了	It has lost its originally vivid images after it has been put into use for ages.
p. 123	但當語法進入純然屬於個人獨特的表現系統時，便不但不易與我們的經驗互認，而且無法譯為另一語言(則同一印歐語系都不容易)	Once the syntax [of an English poem] becomes a system of idiosyncratic expression, it cannot recall our experience or be translated into another language (not even into a language of the Indo-European family).

Section 1

Taiwan's Concrete Poems

Appendix 1

"The Painting of Bodhisattva"

眉是陰影
欲
滴
覺得身子
已隨衣袂、跣足
淨瓶等傾斜
雲芬芳
瀰漫
容顏是光
蓮花
天無心

(Ding, 2000, p. 173)

Appendix 2

"Landscape No. 2"

防風林　的
外邊　還有
防風林　的
外邊　還有
防風林　的
外邊　還有
防風林　的
外邊　還有
然而海
以及波的羅列
然而海
以及波的羅列

(Ding, 2000, pp. 63-64)

"Fish"

魚沉寒水 …
人人人人人人人人人人人人人人人人人人人人人人人人人人人人人人 …

(Ding, 2000, p. 148-149)

"Spring"

叮叮叮叮叮，
叮時光的平交道叮叮叮叮叮叮
叮已降下了欄柵叮叮叮叮叮叮
叮一顆豆大的雨點突兀地叮叮
叮隨風而至叮叮叮叮叮叮叮叮
叮黑色列車正要南下叮叮叮叮叮
叮載著大量的煤叮叮叮叮叮叮
叮煤上滴著消融的雪水叮叮叮叮
叮載著前線下來的傷患叮叮叮
叮一堆不靈驗的預言叮叮叮叮
叮東北季風、舊雜誌叮叮叮叮
叮和一二三四五六七八叮叮叮
叮八個空車廂叮叮叮叮叮叮
叮叮叮叮叮叮叮叮叮，叮叮叮叮叮
叮綠色列車正交錯而過叮叮
叮噴雲吐霧爬上坡叮叮叮叮
叮載著蠶和龍的幼繭叮叮叮
叮滿坑滿谷滿眼的花叮叮叮
叮一個願望一個失望叮叮叮
叮石化工業槽運車和叮叮叮
叮八個空車廂叮叮叮叮叮叮
叮叮叮叮叮叮叮叮，叮叮
叮還有什麼會出現？叮叮叮
叮我們心焦地等待叮叮叮叮
叮探頭四望叮叮叮叮叮叮
叮兩方無車叮叮叮叮叮叮叮
叮叮我們偷偷穿越了平交道叮

(Ding, 2000, pp. 168-169)

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Appendix 5

"A War Symphony"

(Chen, 1997, pp. 186-188)

Section 2

Western Concrete Poems

Appendix 6

"Dogwood: First Movement"

(Williams, 1967, p. 288)

Appendix 7

"eyeleveleye"

(Solt & Barnstone, 1953, p. 250)

Appendix 8

"eyeye"

eyeye

(Williams, 1967, p. 282)

Appendix 9

"Io and the Ox-Eye Daisy"
(Excerpt 1)
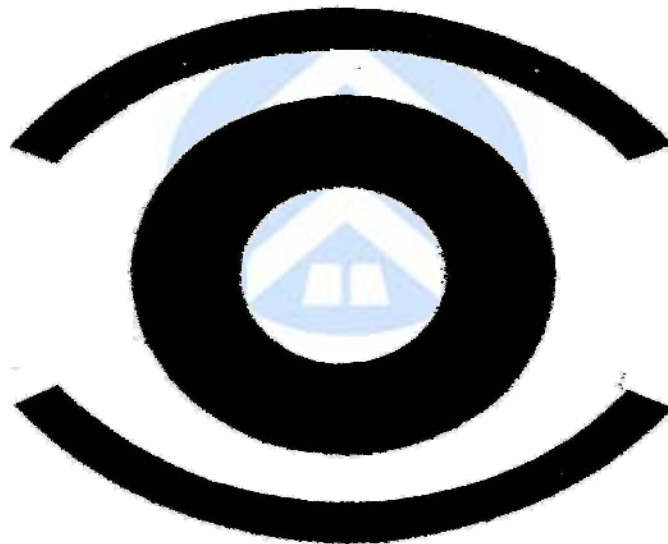
(Williams, 1967, p. 173)

Appendix 10

"Io and the Ox-Eye Daisy"

(Excerpt 2)

(Williams, 1967, p. 167)

Appendix 11

"The Locust Tree in Flower"

Among
of
green
stiff
old
bright
broken
branch
come
white
May
again

(Yip, 1983, p. 226)

Appendix 12

"l(a"

l(a

le

af

fa

ll

s)

one

l

iness

(Yip, 1983, p. 225)

Appendix 13

"love"
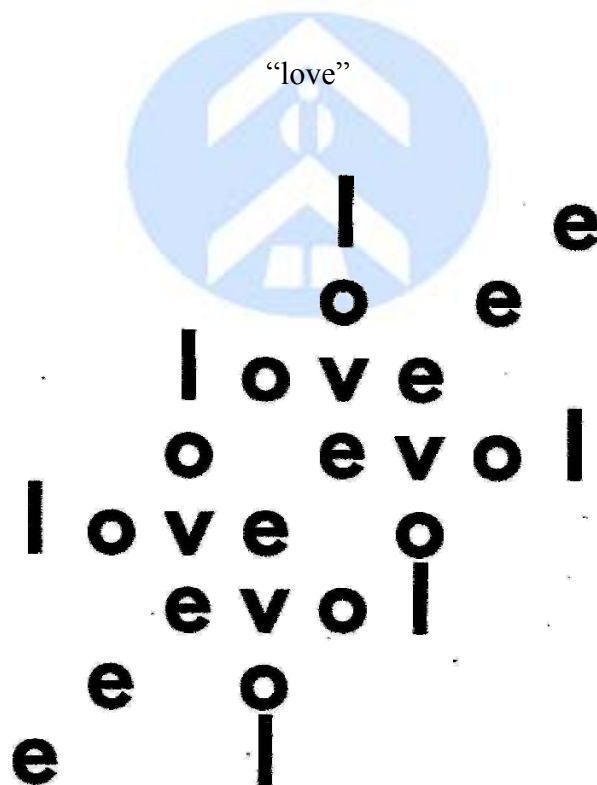
(Solt & Barnstone, 1953, p. 216)

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"Schützengraben"

schtzngrmm
schtzngrmm
t-t-t-t
t-t-t-t
grrrmmmmm
t-t-t-t
s————c————h
tzngrmm
tzngrmm
tzngrmm
grrmmmmm
schtzn
schtzn
t-t-t-t
t-t-t-t
schtzngrmm
schtzngrmm
tssssssssssssssssssss
grrt
grrrrt
grrrrrrrt
scht
scht
t-t-t-t-t-t-t-t-t-t
scht
tzngrmm
tzngrmm
t-t-t-t-t-t-t-t-t-t
scht
scht
scht
scht
scht
grrrrrrrrrrrrrrrrrrrrrr
t-tt

(Solt & Barnstone, 1953, p. 130)

Section 3

Translation of Taiwan's Concrete Poems

Appendix 15

<p align="center">"The Portrait of a Water Buffalo"</p>

as a buffalo shakes his **B**-shaped face
the concentric ripples continue to expand then extend
upon all those parallel waves
the summer sun and leaves are doing The Twist Dance
he is sitting in paddy's water but
knows no Archimedes' Principle.
amidst the tiny horny parenthesis
the breeze of thoughts is blowing.
atmospheric clouds in eyeballs
regurgitated solitude in stomachs
listening to men's songs, cicada's and soundless sound
he forgets the burning heat and
time and himself and is perhaps silently waiting for
the being that never comes
    just
        waiting, waiting and waiting!

Appendix 16

"The Morning in Jupiter"
(Excerpt)

Under the second root of the world tree
in front of the wise guardian of the Well
he who took up the runes for men
Odin the Ruler of Heaven for the sake of the creation
stuck his decisive talons into the eye socket
gouging out one

e Y e

Liga-ments and nerves and the gush-ing blood vessels
stretched strained split
and finally they shrunk slackly behind the bulging eyeball
The cinnabar fluids splashed over the silent universe
dripping into the inter-dimensional
crevasse distorted by the time and space
The e Y e fell into the Well of Wisdom

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Appendix 17

<div align="center">

"Biographies of the World's Great Men"

(Excerpt)

</div>

I, sleepless, paged through each name, hearing
Constant explosions from nowhere: **BOOM-BOOM**
BOOM-BOOM-BOOM-BOOM-BOOM-BOOM-BOOM
BOOM-BOOM-BOOM-BOOM-BOOM-BOOM-BOOM
BOOM-BOOM-BOOM-BOOM-BOOM-BOOM-BOOM
BOOM-BOOM-BOOM-BOOM-BOOM-BOOM-BOOM
BOOM-BOOM-BOOM-BOOM-BOOM-BOOM-BOOM
BOOM-BOOM-BOOM-BOOM-BOOM-BOOM-BOOM
BOOM-BOOM-BOOM-BOOM-BOOM-BOOM-BOOM
BOOM-BOOM before I could tell the gunfire's nationality,
BOOM-BOOM before I could guess the fire gun's race,
Before I could open the great men's nuclear parasol, I had
Already collapsed on a plain, a plain of the world's ashes.

Appendix 18

"A War Symphony"

Appendix 19

"War Symphony"

A man A man
A man A man
A man A man
A man A man
A man A man
A man A man
A man A man
A man A man
A man A man
A man A man
A man A man
A man A man
A man A man
A man A man
A man A man

A man A man A man A man A man A man A man Ah men A man A man A man A man A man A man A man Ah men A man A man A man A man A man A man A man Ah
A man A man A man A man Ah man A man A man Ah men A man A man A man Ah men Ah men A man A man Ah men Ah men A man A man Ah men Ah man A man A man Ah
Ah men Ah men A man A man A man A man A man Ah man Ah man Ah man A man Ah man A man Ah men Ah man A man A man Ah men Ah man A man Ah man A man Ah
A man Ah men A man Ah men Ah men Ah men Ah man Ah man A man A man Ah men Ah men Ah man Ah man Ah man Ah man Ah men Ah men Ah man Ah man Ah m
Ah man A man Ah man Ah man Ah man Ah men A man Ah man Ah man Ah man Ah men Ah men Ah man Ah man Ah men Ah men Ah men A man Ah man Ah man Ah
Ah men Ah men Ah man Ah man Ah men Ah men Ah man Ah man Ah men Ah man Ah man Ah man Ah man Ah man Ah man Ah men Ah man Ah man Ah man Ah
Ah men Ah men Ah man Ah man Ah men Ah men Ah man Ah man Ah men Ah men Ah man Ah man Ah man Ah men Ah man Ah man Ah men Ah men Ah man Ah man
Ah men Ah men Ah men Ah man Ah men Ah men Ah men Ah man Ah man Ah men Ah man Ah man Ah men Ah man Ah men Ah man Ah men
Ah man Ah men Ah man Ah men Ah man Ah men Ah man
Ah man Ah men Ah men Ah man Ah man Ah men Ah man Ah men Ah man Ah men Ah man Ah men Ah man Ah man Ah men
Ah man Ah man Ah men Ah man Ah men Ah man Ah men Ah men Ah man Ah man
Ah men Ah men Ah men Ah men Ah men Ah men Ah men Ah man Ah man Ah man Ah man Ah man Ah man Ah man Ah men Ah men Ah men Ah man
Ah man Ah men Ah men Ah man Ah man Ah men Ah man Ah men Ah men Ah man Ah man Ah man
Ah man Ah men Ah man Ah men Ah man Ah men Ah man
Ah men Ah man Ah man Ah men Ah man Ah man Ah man Ah men Ah men Ah man Ah man
Ah men Ah men Ah man Ah man Ah man Ah man Ah man Ah man
Ah men
Ah man

Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen
Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen
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Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen
Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen
Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen
Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen
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Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen
Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen
Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen Amen