
| RESEARCH ARTICLE

Data-Based Analysis of Features of Chinese Translation of Emily Dickinson's Poems in China: A Case Study of Translation Book *I Dwell in Possibility*

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| ABSTRACT

Emily Dickinson international symposium(2014), held at Fudan University, Shanghai, China, summoned attendees to join an international collaborative translation project. About 60 scholars and translators from China and abroad were divided into 21 groups and translated altogether 104 Emily Dickinson's poems into Chinese, hence the collection, *I Dwell in Possibility*(2017). This first cross-cultural, cross-profession collaborative effort in the history of translation of Emily Dickinson's poems in China is the latest and most vivid illustration of the features of translation of Dickinson's poems in contemporary China. Data collection and analysis are carried on over the following five aspects in order to summarize features of the translation book, or in other words, features of translation of Emily Dickinson's poems in contemporary China: 1) difference in word number between translated texts and original texts; 2) the number of addition and omission cases in translation; 3) application of four-character structure in translation; 4) rhyme correspondence between original and translated texts; and lastly, 5) translation of dash. It is found that the total number of the Chinese character of translation is more than that of English original words, yet it is within a normal scope. And the fewer words the original poem has, the more words (characters) the target text may be. With regard to addition and omission, adding words in translation can be found the most frequently, especially adding verbs, yet in most cases, addition and omission do not debase obviously the quality of translation. 20 groups of translators used a four-character structure in more than half of the 104 translated texts, thus making translation lively and vivid and with a familiar style. Only about 1/3 of translated poems rhyme in corresponding places with original poems. In the translation of dashes, most of the translated texts basically keep the original dashes. It is concluded that the word number of Chinese translation is more than that of the original text, so simplicity will be affected to some extent. Adding words is an important means of making Chinese translation clear. The use of a four-character structure is a remarkable feature of Chinese translation whose effect is, for the most part, positive. There is still much room for improvement in terms of rhyme translation. Punctuation marks, mainly dashes, seldom cause conflicts in translation.

| KEYWORDS

Data-based analysis, Emily Dickinson's poems, Chinese translation, Features.

| ARTICLE INFORMATION

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1. Introduction

Emily Dickinson, a famous 19th-century American poet, is now regarded as one of the two (the other is Walt Whitman) greatest modernist poets in American literary history. "The significance of Dickinson as a world poet has become one of the major topics in Dickinson studies."(Kang, 2014, p.149). Emily Dickinson is very well-known in China (Zhou, 2013, pp.115-118) and has been widely studied (Lu, 2017, pp.119-124). In China, there have been many Chinese translation collections of her poems, and each has its own characteristics (Zhou, 2012, pp. 51-52; Hu,2018, pp. 9-14; Liu, 2004, pp. 154-158). However, by 2016, there still lacks a translation collection that could panoramically display the features of Chinese scholars, translators, and poem lovers' translation

of Dickinson's poems. In November 2014, an international symposium on Dickinson ("Emily Dickinson Dwells in China --- Possibilities of Translation and Transcultural Perspectives") was held at Fudan University, Shanghai, China. It was hosted by the Research Center for Literary Translation of Fudan University and co-organized by the Emily Dickinson International Society. Nearly 60 experts and scholars from home and abroad were invited to participate in the conference and also in an international collaborative translation project for translating Dickinson's poems into Chinese. The result of the translation project was subsequently published as a translation collection, *I Dwell in Possibility*, in 2017.

This book is the first collection that shows so many scholars' Chinese translations of Dickinson's poems in a centralized way. Meanwhile, it is the latest and most vivid illustration of the features of translation of Dickinson's poems in contemporary China. In other words, through this translation book, features of the contemporary Chinese translation of Dickinson's poems can be clearly observed and illustrated. This paper aims to unmask some of these translation features through data analysis of the statistics collected from the translation book. Specifically speaking, a collection and comparison of some features of Chinese translated texts and original English texts of Dickinson's poems in the book are to be carried out.

1.1 About the translation book, *I Dwell in Possibility*

Before 2017, all the previous published translation books of Dickinson's poems in China were without collaborative efforts; that is, each of them was made only by a single translator respectively, while the book *I Dwell in Possibility* (2017), as a result of an international collaborative translation project, illustrates cross-cultural, cross-profession collaborative efforts in translating all together 104 Dickinson's poems into Chinese. Some unique features of this book, as stated in the book by the editor-in-chief, are as follows (Wang&Martha, 2017, p. 3): Firstly, it is for the first time for a Chinese translation book of Dickinson's poems to include pictures of Dickinson manuscripts (128 in total) thus showing original appearance of Dickinson's poems, and provide information about the manuscript. Secondly, it is the first time that this book presents Dickinson's own vocabulary and replacement words for her poems, which indicates her openness in word choice and her poetics of "choose not to choose". Thirdly, the book provides necessary annotations and interpretations of the poems, explicating the difficulties and key points, and also includes discussion records between collaborators, which may contribute to readers' reading of multiple possibilities of Dickinson's poems. Fourthly, it is the first time that this book includes the translation of some of Dickinson's envelope poems and introduces and presents them in a graphic as well as textual way.

Working on the translation project, nearly 60 translators from China and abroad are divided into 21 groups, with 2 to 4 persons in each group, and also there is at least one foreigner allocated in each group. Each group may have free will to decide on the selection of poems to be translated, the translation strategy employed, the final submitted translated version, etc. The book also includes texts of detailed discussion through e-mail, notes, chatting, etc., among the group members of each group during their translating process, thus reproducing the translation process of each group vividly. The 60 translators include contemporary Chinese and foreign poets, professional poetry translators, scholars, and poetry lovers. It is clear that this is the first attempt in the history of English-Chinese translation of Dickinson's poems to have invited various translators from around the world to have group work in translating Dickinson's poems and present their collective efforts intensively in one book, *I Dwell in Possibility* (2017). In other words, this book reflects panoramically features of the English-Chinese translation of Dickinson's poems in contemporary China. This paper focuses mainly on figuring out some features of the English-Chinese translation of Dickinson's poems through data collection and analysis. In the use of Word and Excel software, the author of this paper collects and analyzes statistics of the book in the following aspects: 1) difference in word number between the translated texts and the original texts; 2) a number of addition and omission cases in translation; 3) application of four-character idioms in translation; 4) rhyme correspondence between the original and the translated texts; and lastly, 5) the translation of dash. By comparison and analysis of the statistics, the author of this paper tries to summarize some features of the English-Chinese translation of Emily Dickinson's poem in contemporary China.

2. Features of Chinese Translation Found in *I Dwell in Possibility*

Data collection and the subsequent analysis will center on the aforementioned five aspects, with word count comes the first. Comparison between target text and source text is often made in order to highlight features of the translation.

2.1 Word number

2.1.1 Statistics

Word and Excel software are used in data collection. Each English word of the 104 English original poems and each Chinese character of the Chinese translations are collected and calculated. Firstly, the ratio between total Chinese characters and total English words of the 104 poems is obtained, which is the ratio of total word number between target text and source text. Secondly, the Chinese-English (abbreviated as C-E in the following) word ratio of each poem is calculated. Thirdly, the average C-E word number ratio of the translation of each translation group, as well as the average ratio of a total of 21 groups, are also calculated and obtained. Lastly, consideration is taken of the C-E ratio of total word number, average C-E ratio of each group, and average C-E ratio of 21 groups. The result of collection and calculation is shown as follows in Table 1 and Table 2.

Table1. Word Number Ratio between English Original and Chinese Translation Texts

Items	Number	English Words	Chinese Characters	C-E Ratio
Total Words		7286	11962	1.64: 1
Poem with Maximum C-E Ratio(Poem 260)		65	141	2.17:1
Poem with Minimum C-E Ratio (Poem 1188)		39	46	1.18:1

The total number of words in the English original is 7286, and the total number of characters in the Chinese translation is 11962. Thus the ratio of total words between Chinese translation and English original is 1.64:1. Of the 104 poems in the book, the one with the maximum Chinese-English ratio is P260 (F323)¹ on page 182, with 65 English words in the original and 141 Chinese characters in the translation; thus, the C-E ratio is 2.17:1, while the poem with a minimum C-E ratio is P1188(F1230) on page 205, with 39 original English words and 46 Chinese characters in translation, and the C-E ratio is 1.18:1. (see Table 1).

The 104 poems in the book are translated by 21 groups of translators, with each group translating several poems respectively. Of the 21 groups, group 15 is the group with a maximum C-E ratio of 1.85:1, and group 17 is the group with a minimum C-E ratio of 1.47:1, while the group average C-E ratio of the total 21 groups is 1.65:1. (see Table 2). Among the 21 groups, the C-E ratio of 10 groups is above the total group average of 1.65, and 11 groups are below the average level.

Table 2. Chinese to English Word Number Ratio

Items	C-E Ratio
Total Words C-E Ratio	1.64:1
Poem with Maximum Ratio (Poem 260)	2.17:1
Poem with Minimum Ratio (Poem 1188)	1.18:1
Total Group Average C-E Ratio (21 Groups)	1.65:1
Group with Maximum C-E Ratio (Group 15)	1.85:1
Group with Minimum C-E Ratio (Group 17)	1.47:1

In addition to the average proportion, the variance is also taken into consideration. Taking the proportion of original texts of 104 poems as a sample, the population variance is 0.03, which shows that the overall proportion is relatively stable. Of the 21 groups, the individual variance of each group ranges from 0 to 0.12. Specifically, the variance of eleven of the 21 groups is lower than the population variance of 0.03, and the variance of ten of the 21 groups is higher than the population variance of 0.03. Yet, only two of them have variances above 0.1 (that is, Group18 with 0.11 and Group20 with 0.12). The results indicate that, with regard to word number, the internal translation style of more than half of the groups remains stable, and there is no significant difference within the group. The poetry translation of each group is able to represent the translation characteristics of translators.

Another interesting finding is that the C-E ratio might be related to the word number of the original text. Based on the word number of each poem, the author of this paper divides the 104 English original poems into four groups with not less than 10 poems in each group to ensure that the calculation result is sensible. According to the calculation (as can be seen in Table 3), the 12 poems with no more than 35 words each are grouped together as Group 1, and the C-E ratio of Group 1 is 1.71:1. Group 2, containing 45 poems with word number between 36-70 words each, displays a C-E ratio of 1.66:1. Group 3 has 32 poems each of which contains word number between 71-105 words, and the C-E ratio of Group 3 is 1.64:1. The remaining 15 poems make Group 4, with word number of each poem, goes between 106-165 words. The C-E ratio of these 15 poems is 1.60:1.

Table 3. Chinese-English Word Number Ratio in Four Groups

Groups	Number of Poems (Must >10)	English Word Number of Each Poem	C-E Ratio
1	12	0-35	1.71:1
2	45	36-70	1.66:1
3	32	71-105	1.64:1
4	15	106-165	1.60:1

¹ P260 refers to the No. 260 poem in *The Poems of Emily Dickinson*(1955) edited by Thomas H. Johnson, and F323 refers to No. 323 poem in *The Poems of Emily Dickinson* (1998) edited by R. W. Franklin, yet P260 and F323 both refer to the same poem, that is, it is only one poem designated by different editors with a different number.

It can be clearly seen that the lower the original word number is, the higher the C-E ratio will be; the higher the original word number is, the lower the C-E ratio will be. In other words, the lower the word number of the original English poem is, the more Chinese characters are to be supplemented in Chinese translation. This finding indicates that translators are more likely to free play translators' subjectivity in translating short poems.

2.1.2 Summary

According to the above statistics, the Chinese translation word number in all 21 translation groups all exceeds the English original word number, and in terms of the C-E ratio, the number of groups that are above the average and below the average of 1.65:1 is about half and a half (i.e., 10 to 11). The difference between the group with maximum value and the group with minimum value is only 0.38 (as is shown in Table 2, each is 1.85:1 and 1.47:1, respectively), which indicates that, with regard to word number, the translation style between the groups is relatively uniform.

The fact that the C-E ratio of shorter poems is higher than that of longer poems indicates that, in translating short poems, the translator is likely to use more Chinese characters in his translation, while in translating the long poem, he is likely to use fewer Chinese characters. The reason may lie in that, in translating the short poem, the translator is inclined to use addition to clarify the meaning of the original sentence; while in translating long poems, he uses reduction to keep the conciseness of original sentences while at the meantime keeping close to original meanings. In any case, the more concise the original is, the more difficult it is to achieve simplicity of translation.

2.2 Addition and Omission of Verb and Noun in Translation

In translation, the translator may sometimes add something the original does not explicitly present, while sometimes may leave out something that the original does clearly express. Phenomena of addition and omission (especially of verb and noun) in the translation book are counted.

2.2.1 Statistics

According to statistics, as is shown in Table 4, there are 42 occurrences of additional verbs in the translation of 31 poems translated by 17 translation groups, and 8 occurrences of omission of original verbs in the translation of 8 poems translated by 6 translation groups. As for nouns, there are altogether 26 cases of additional nouns found in the translation of 19 poems translated by 10 translation groups, and 7 cases of noun omission can be found in the translation of 6 poems translated by 4 translation groups. The cases of alteration of the noun in the translation are much less than that of the verb.

Table 4. Addition and Omission of Verb and Noun in Translation

Cases Items	Case of Verb		Case of Noun	
	Addition	Omission	Addition	Omission
Translation Method				
Number of Occurrences	42	8	26	7
Number of Related Poems	31	8	19	6
Number of Related Group	17	6	10	4

After careful observation and comparison, it is found that verb addition happens basically on two occasions: the first is that the original text does not have that English form of the verb at all, yet according to the context, the meaning of that verb can be obviously sensed; the second occasion is that original text does not have that English form of the verb, nor does it indicate the meaning of that verb. According to observation, verb addition happens mostly on the first occasion. Adding verbs in translation may help sentence become fluent and clear and contributes to contextual cohesion, thus reducing the sense of hopping and confusion during reading. Verb addition in the second occasion is obviously less, and it is more based on the translator's subjective perception to beautify or clarify the original. Verb addition of this kind is rather to help the reader understand the poem yet resonate with the translator's own perception.

Compared with verb addition, cases of noun addition in the translation are relatively fewer. A noun is a key object of the poet's expression, and any alteration of the noun may be contrary to the poet's original meaning. In this book, cases of noun addition mainly work as a supplement, that is, adding appropriate noun words without damaging the meaning of the original sentence, and so the meaning of the original sentence becomes clearer, and language expression becomes more vivid.

2.2.2 Illustration of addition and omission of verb and noun

2.2.2.1 Addition and omission of the verb

The following are examples of verb addition and omission. The first is about the addition of verbs in the first and second situations, respectively, and the second is about the omission of the verb.

Verb addition on the first occasion:

Example 1 (on Page 25):

They called me to the Window for 他们唤我到窗前,看

[Ta Men Huan Wo Dao Chuang Qian, **Kan**] (+V)

"'Twas Sunset" - Some one said- "是夕阳"- 有人说

["Shi Xi Yang"- You Ren Shuo]

Example 2 (on Page 98):

I can wade Grief- 我可以跋涉悲伤-

[Wo Ke Yi Ba She Bei Shang]

Whole Pools of it- 整池整池地走过-

[Zheng Chi Zheng Chi De **Zou Guo**] (+V)

Example 3 (on Page 86):

I reason- 我琢磨-

[Wo Zhuo Mo-]

Earth is short- 地球短暂-

[Di Qiu Duan Zan-]

And Anguish- absolute- 而苦痛- 无法避免-

[Er Ku Tong-Wu Fa **Bi Mian**-] (+V)

And many- hurt- 众生- 承受创痛-

[Zhong Sheng-Cheng Shou **Chuang Tong**] (+V)

But, What of that? 然而,这又能怎样?

[Ran Er, Zhe You Neng Zen Yang?]

In Chinese translation, the addition of verbs "看" (Kan, means "look", in Example 1), "走过" (Zou Guo, means "walk through", in example 2), "避免"(Bi Mian, means "avoid", in Example 3) and "承受"(Cheng Shou, means "bear", in Example 3) in translation seems reasonable since the meaning of these verbs is indicated quite obviously in the source texts.

Verb addition on the second occasion:

Example 4 (on Page 3):

I would not talk, like Cornets- 我不愿像短号一样说话-

[Wo Bu Yuan Xiang Duan Hao Yi Yang Shuo Hua-]

I'd rather be the One 我更愿成为那一个

[Wo Geng Yuan Cheng Wei Na Yi Ge]

Raised softly to the Ceilings- 被轻轻地激发,响彻屋顶-

[Bei Qing Qing De Ji Fa, Xiang Che Wu Ding-]

And out, and easy on- 再溢出,飘荡开去-

[Zai Yi Chu, **Piao Dang** Kai Qu-] (+V)

Yet the addition of the verb "飘荡"(Piao Dang, means "drift") in example 4 is mostly based more on the translator's personal understanding than implied by the source text.

Verb Omission:

Example 5 (on Page 152)

Then offered as a Butterfly 然后,像蝴蝶 [Ran Hou, Xiang Hu Die] (-V)

To the Meridian- 献给子午线- [Xian Gei Zi Wu Xian]

Example 6 (Page 177):

How orderly the kitchen'd look, by night- 夜晚- 厨房里一定整整齐齐吧,

[Ye Wang- Chu Fang Li Yi Ding Zheng Zheng Qi Qi Ba] (-V)

With just a Clock- 只有一口钟-

[Zhi You Yi Kou Zhong-]

But they could gag the Tick- 他们可以让它不再嘀嗒-

[Ta Men Ke Yi Rang Ta Bu Zai Di Da-]

The verbs "offered" in example 5 and "look" in example 6 are not translated; thus, the Chinese translation is only a noun phrase (in example 5) and a nominal statement (in example 6), respectively, which are not so equivalent to the source texts.

2.2.2.2 Addition and omission of noun

In the book, cases of noun addition and omission in Chinese translation can be found either reasonable or illogical, depending on the specific example involved.

Noun addition:

Example 7 (on Page 47):

Through the Dark Sod- as Education- 穿透黑暗的地壤- 如同教育-

[Chuan Tou Hei An De Di Rang- Ru Tong Jiao Yu-]

The Lily passes sure- 百合挣出**身躯**-

[Bai He Zheng Chu **Shen Qu**-] (+N)

Example 8 (on Page 98):

And I tip- drunken- 我因喝醉而绊倒- [Wo Yin He Zui Er Ban Dao]

Let no Pebble- smile- 小石子可别取笑- [Xiao Shi Zi Ke Bie Qu Xiao-]

'Twas the New Liquor- 是新酒惹的**祸**- [Shi Xin Jiu Re De **Huo**-] (+N)

That was all! 就这么回事! [Jiu Zhe Me Hui Shi!]

Example 9 (on Page 168):

Winter, were lie- to me- 冬天,对我- 是个谎言-

[Dong Tian, Dui Wo- Shi Ge Huang Yan-]

Because I see- New Englandly- 因为我以- 新英格兰的眼光观看-

[Yin Wei Wo Yi- Xin Ying Ge Lan De Yan Guang Guan Kan-]

The Queen, discerns like me- 女王,眼光跟我一样-

[Na Wang, **Yan Guang** Gen Wo Yi Yang-] (+N)

Provincially- 以家乡的视角考量-

[Yi Jia Xiang De Shi Jiao Kao Liang-]

Example 10 (on Page 177):

Day- rattles- too- 白昼- 也- 窸窣登场- [Bai Zhou- Ye- Xi Su Deng Chang-]

Stealth's- slow- 夜色- 慢慢散去- [**Ye Se**- Man Man San Qu-] (+N)

The noun "身躯" (Shen Qu, means "body") added in example 7 is purely according to the translator's understanding of the source text, yet it may not necessarily be reasonable according to the context of the original poem. The noun "祸" (Huo, means "trouble") added in the translation of example 8 is only a reading of the source text by the translator, and it is uncertain whether this reading is alright or not.

The noun "眼光" (Yan Guang, means "vision") added in example 9 may seem meaningful because it is quite obvious that the context of the source text indicates this kind of understanding; thus, the addition of this noun by the translator may facilitate reader's understanding of the poem. Yet the noun "夜色" (Ye Se, means "dim light of night") added in example 10 narrows the scope of meaning of the source text since the source text implies much more than "dim light of night."

Noun omission:

Noun omission in translation is sometimes acceptable, especially when there has been an implication of the noun in the previous position of the verse line. As in example 11, "creature" is not translated, yet the translation is complete and faithful to the original text, for the word "they" in the previous position of the verse line refers to the same as the "creature" does, and "they" has been translated. Therefore it is not necessary to translate "creature."

Example 11 (on Page 75):

They're here, though; not a creature failed- 然而他们却全都在这里,无一缺席-

[Ran Er Ta Men Que Quan Dou Zai Zhe Li, Wu Yi Que Xi-] (-N)

No Blossom stayed away 没有一株花朵回避

[Mei You Yi Zhu Hua Duo Hui Bi]

Example 12 (on Page 152):

And thus, without a Wing 就这样,没有一片羽翼

[Jiu Zhe Yang, Mei You Yi Pian Chi Yi]

Or service of a Keel 没有一只舟楫

[Mei You Yi Zhi Zhou Ji] (-N)

Yet sometimes, noun omission in translation may cause incomplete translation. In example 12, "service" is not translated, and there is no indication of the meaning of "service" in Chinese translation, so the Chinese reader may not know that the translation has skipped the word "service", and this kind of translation is not faithful enough.

2.2.3 Summary

The number of verb addition cases (i.e., 42) is much more than that of noun addition cases (i.e., 26), yet the number of occurrences of verb omission (i.e.8) is almost the same as that of noun omission (i.e.7). Most cases of verb addition are based on the implication of the context of the source text and so are sensible. As for verb omission, noun addition, and noun omission, there is no general

tendency to be found. There are examples that proved to be reasonable, and there are still some other examples that are to be found inappropriate.

2.3. Four-character Structure in Translation

Four-character idioms or phrases are very commonly used in written or oral Chinese and are often found in Chinese translation because some translators believe that the "use of four-character idioms or phrases may contribute to a better translation" (Feng, 1985, p. 19), even though some other translators think otherwise.

2.3.1 Statistics of four-character structure

Among translations of 104 poems, 57 contain four-character idioms or phrases, which account for about 55% of the total. These 57 translated poems involved 20 translation groups; that is to say, almost all of the 21 groups use four-character idioms or phrases in translation, which shows that the use of a four-character structure is a relatively common translation method (see Table 5). The calculation is also done on the proportion of poems using a four-character structure in a group to a total number of poems in that group. It is found that there are 10 groups that are higher than 55% and 11 groups that are lower than 55% (which is the population proportion).

Table 5. Number of Translated Poems and Groups with Four-Character Structure.

Items	Number of Translated Poems (Ratio)	Number of Groups Involved
Translated Poems with Four-Character Structure	57(55%)	20
Translated Poems without Four-Character Structure	47(45%)	/
Total	104(100%)	/

According to statistics, 57 of the translations of 104 poems have been found using four-character structure in some translation sentences. A total of 125 sentences in translation contain four-character structures. There are 131 occurrences of four-character structure in total, of which 54 are four-character idioms, 31 are four-character phrases with reduplicated words (including some idioms), and some others are four-character phrases.

2.3.2 Features of four-character structure in Chinese translation

Four-character structure in Chinese refers to phrases with four Chinese characters, including four-character idioms, four-character set phrases, four-character reduplicated words, and all four-character phrases with four-character idiom rhetoric function, but does not include some accidentally formed four-character fragments. In translating, the use of a four-character structure is a translation method widely used by Chinese translators, and it is more common in poetry translation. Generally speaking, the four-character idiom is used to make translation "brief and concise", "lively and vivid", "smooth," and "rhythmical" (Feng, 1985, pp. 19-21) because the idiom is a word-combination with a special meaning that Chinese people have summed up and repeatedly tempered in their long-term labor life. It is concentrated on Chinese folk wisdom, which lies in our rich language and cultural background. Its high-level generalization allows Chinese readers to understand the meaning of the words and the signification hidden in context as soon as they see these four-character structures. Therefore, using a four-character structure makes it unnecessary in translation to fully narrate in the same way in terms of the original text.

Apart from four-character idioms, other non-idiom four-character phrases serve more of the translation form and phonological harmony. Being the target language of English poetry translation, Chinese written expression should also have the aesthetics of poetry, and Chinese translation in use of a four-character structure may bear more poetic flavors, especially flavors of ancient Chinese poetry, which is more in line with Chinese readers' traditional view of formal aesthetics of poetry. Very often, in translation, the addition of a four-character structure into a sentence can make a modern Chinese sentence with a direct tone, and plain meaning becomes more smooth, elegant, and familiar to Chinese readers.

Some illustrations of the use of four-character structure in the translation are as follows:

Example 1 (on Page 118):

As slow her flambeaux burn away 她的火炬慢慢燃尽

[Ta De Huo Ju **Man Man Ran Jin**]

Which solemnizes me. 令我肃然起敬

[Ling Ren **Su Ran Qi Jin**]

A depth- an Azure- a perfume- 一种深度-一种湛蓝-一种香气-

[Yi Zhong Shen Du- Yi Zhong Zhan Lan- Yi Zhong Xiang Qi-]

transcending ecstasy. 超越心醉神迷。

[Chao Yue **Xin Zui Shen Mi**.]

Example 2 (on Page 122):

With scrupulous exactness 以小心翼翼的精确

[**Xiao Xin Yi Yi** De Jing Que]

To hold our Senses- on 将我们的理智-支撑

[Jiang Wo Men De Li Zhi- Zhi Cheng]

Example 3 (on Page 215):

The Days that we can spare 我们忙里偷闲的日子

[Wo Men **Mang Li Tou Xian** De Ri Zi]

Four-character Chinese idioms are used in the above three examples, and of course, the translator has elevated the connotation of the original words of "burn away," "solemnizes," "ecstasy," "scrupulous," and "spare" properly into such Chinese idioms as "慢慢燃烬"[Man Man Ran Jin], "肃然起敬"[Su Ran Qi Jing], "心醉神迷"[Xin Zui Shen Mi], "小心翼翼"[Xiao Xin Yi Yi], and "忙里偷闲"[Mang Li Tou Xian]. Obviously, translators should first analyze the context before using a four-character structure to ensure that Chinese idioms make the target text highly accessible to a broader audience and that the length of a sentence after using an idiom does not exceed the format limit.

Example 4 (on Page 1) :

Could smile upon the whole 可能正向全体微微一笑

[Ke Neng Zheng Xiang Quan Ti **Wei Wei Yi Xiao**]

Example 5 (on Page 170) :

How noteless- I could die 我会死得- 多么寂寂无名-

[Wo Hui Si De- Duo Mo **Ji Ji Wu Ming**-]

Example 6 (on Page 190) :

His Yarn of Pearl- unwinds 珍珠纱线- 徐徐展开

[Zhen Zhu Sha Xian- **Xu Xu Zan Kai**]

Example 7 (on Page 194) :

Inhere as do the Suns 蓬勃如朗朗众日

[Peng Bo Ru **Lang Lang Zhong Ri**]

In the above four examples, each of the original words of "smile," "noteless," "unwinds," and "Suns" is first of all faithfully translated into a Chinese term (with two characters), but each with two identical characters preceded, thus making up a four-character structure for each translation. Each reduplicative prefix, by vivid description, serves either as emphasis or concretization of the original word. Subsequently, the four-character structure helps to make Chinese translation bear more aesthetic value in both sentence form and pronunciation rhythm.

Example 8 (on Page 80) :

'Tis better than the Eider- Duck's 胜过把深深下陷的

[Sheng Guo Ba **Shen Shen Xia Xian De**]

Deep Pillow- to have shared 鸭绒枕头-共同分享-

[Ya Rong Zhen Tou- Gong Tong Fen Xiang-]

Example 9 (on Page 172) :

The Orchard sparkled like a Jew 果园如同犹太人闪闪发亮

[Guo Yuan Ru Tong You Tai Ren **Shan Shan Fa Liang**]

Contrary to previous examples, in examples 8 and 9, the original words "deep" and "sparkled" are translated into reduplicative words as "深深" and "闪闪," respectively, but each is followed by a two-character suffix for further explanation of the former reduplication. In this way, four-character structures vivify and sublimate the original words and magnify the effect of original texts.

In all of the above examples, three types of four-character structures are used in translation. Although the form is obviously changed as compared with the original text, the meaning remains relatively intact. In the eye of Chinese readers, sentence symmetry is one of the aesthetic requirements of traditional poetry, and such verse line with a four-character structure may exhibit some degree of sentence symmetry and bear artistic characteristics of Chinese classical poetry, and so it will be sought after by some readers, especially lovers of ancient Chinese poetry.

2.3.3 Summary

According to statistics, more than half (i.e., 57, accounting for 55%) of the 104 translated poems use a four-character structure, with 20 groups of translators involved. Therefore, it is obvious that the use of a four-character structure is quite common in the translation of Dickinson's poems, which, in most cases, results in a more lively and vivid translation with a familiar style and more sensible translation for Chinese readers.

2.4. Rhyme Translation

In poetry translation, the translation of rhyme is always a tough task to accomplish. Even more difficult is rhyme correspondence in translation; that is, the original rhyme is reproduced in the corresponding position in the translated text. Rhyme correspondence is the exact transplantation of original rhyme in the exact corresponding position in the translated text. Rhyme, as an important means to enhance the aesthetic sense of poetry, an important role cannot be ignored; that is why cases of rhyme correspondence between source texts and target texts are counted. The count concentrates mainly on end-rhyme correspondence.

2.4.1 Statistics of rhyme

The standard of rhyme in this statistic is that, in the same poem, words at the end of two consecutive lines or words at the end of the next line satisfy the same vowel pronunciation or the same final consonant pronunciation. Monosyllabic rhyme and polysyllabic rhyme are both taken into account. As for the rhyme of Chinese, it is that there are the same vowels of Chinese characters at the end of sentences under the abovementioned conditions.

Statistical results are as follows: 79 of the 104 poems have rhyme, and only nearly 1/4 of poems (that is, 25 poems) have no rhyme. This is a distinctive feature of Dickinson's poems, which needs the translator's attention in translating. And in Chinese translation, 73 poems use rhymes while 31 do not. In translations of 29 poems, there exist sentences with rhymes in the same corresponding positions as that in the original lines, which accounts for 36.7% of the 79 original rhymed poems. In other words, there are 29 cases of corresponding rhymes between source texts and target texts (see Table 6)

Table 6 Number of Rhymed Poems and Rhyme-Correspondence

Items	Original Text	Translation Text	Rhyme-Correspondence (Ratio)
Number of Rhymed Poems	79	73	29 (36.7%)
Number of Unrhymed Poems	25	31	/
Total	104	104	/

Furthermore, after calculating the proportion of poems with rhyme-corresponding cases(that is, both original and translation texts use rhyme in the same position) to a number of rhymed poems in each group, it is found that there are 8 groups whose proportion is higher than the average of 36.7%, and 13 groups whose proportion is lower than the average proportion. In addition, there are 11 unrhymed original poems whose translation texts are also unrhymed. Based on the above data, it is found that most groups do not achieve the goal of prosodic conformity well in translation. Therefore, it can be said that, in regard to faithful translation, the

degree of realization in content is higher than that in form. In respect of alliteration, all of the 10 original poems with alliteration in the book are translated into Chinese texts with alliteration, too.

2.4.2 Rhyme as obstacle in translation

Each language has its own unique pronunciation system and pronunciation mode, and meeting up rules of pronunciation and rhyme between two languages can be the most difficult task in translation. Translation of Dickinson's poems may as well encounter this problem, not only in Chinese translation but also in Russian translation and German translation, etc. Translators from various countries may continue to draw inspiration from new translation publications, new translation theories, etc., to improve rhyme correspondence in translation and work hard for a better target text. China is a country in which poetry culture prevails, and the reading public, influenced by rhymed ancient poetry, generally values rhyme in poetry. Therefore, Chinese translators and scholars naturally attach more importance to the translation of rhyme than in other countries. Yet rhyme-correspondence in translation is always a challenging goal to reach; that is why cases of rhyme-correspondence in the book are only 29. The following is an example of a successful translation of rhyme:

Example 1 (on Page 13):

Delight is as the flight- 欣喜正如飞逝- [Xin Xi Zheng Fei Shi-]

"Delight" and "flight" make up internal rhyme, while translation "欣喜"(Xin Xi) and "飞逝"(Fei Shi) constitute internal rhyme, too, for both "喜"(Xi) and "逝"(Shi) bear the same vowel of "i".

Chinese characters have many homonyms, which provides great convenience for translators. However, Chinese translators sometimes find themselves in a dilemma because rhyming for rhyme's sake is contrary to the principle of translation, yet at the same time, proper rhyme is hard to find. Another challenge to Chinese translators lies in the translation of alliteration, for it is quite hard to reproduce the alliteration of the original in translation. The following is an impressive example of alliteration translation:

Example 2 (on Page 55):

By every Broom and Bridget 由上上下下男男女女

[You Shang Shang Xia Xia Nan Nan Nv Nv]

Alliteration in the source text is translated into two four-character Chinese idioms, each with two sets of reduplicative words to remind readers of the alliterative characteristics of the source text. Though this might not be a successful example in a strict sense, it can still be an option for Chinese translators in handling the challenging work of reproducing alliteration in translation.

2.4.3 Summary

Of 104 original poems, 79 have rhyme; and of the 73 translated poems with rhyme, only 29 of them are end-rhymed in the same corresponding position as that in the original, accounting for only 36.7% of the original 79 rhymed poems. This low proportion of rhyme correspondence indicates that even though translators of this book have made an effort to make 73 translated texts into rhymed poems, many of the 73 translated rhymed poems are not rhymed in the exact corresponding position same as that in the originals. It is found obviously that the rhyme translation in this book is not so satisfactory. Rhyme translation is also a big obstacle for translators of this book of Dickinson's poems.

2.5 Dash Translation

Heavily use of dash is the most distinctive formal feature of Dickinson's poetry. Dickinson loved to add a short line within or at the end of each line in her manuscript, which helped to shape her poems in a peculiar visual form. And so, "visuality of form is an important aspect of interpreting Emily Dickinson's art creation."(Wang, 2016, p. 109) This short line may serve as indicating a structural pause or extension, etc. In other words, the short line makes sense, too. Editors of her poems retained this feature in her manuscript and uniformly printed the short line in the form of a short horizontal dash. Dash translation deserves attention because dash is prevalent in Dickinson's poems and plays an important role in the construction of a poem; on the other hand, the dash is not common in traditional Chinese poems, and there have been some previous translators who had to make the large scale of alteration on the dash in their Chinese translation of Dickinson's poems.

2.5.1 Statistics of the dash

A statistic is made to see how faithful translators are in retaining original dashes in Chinese translation. According to statistics, of 104 translated poems, there are 17 translated poems whose dash numbers are not equal to their original texts, accounting for 16.35%. Most of the quantitative differences in dash numbers for each poem between the source text and target text are limited

to 1 or 2 dashes. Only a few translated poems have left out 3 dashes for each poem, and only one translated poem retains 4 fewer dashes than its original poem.

And 11 out of 21 translation groups (which account for 52.38%) are involved with this quantitative difference in dash number in translation, which indicates that more than half of the total groups of translators run into this problem. Specifically, there are seven groups, each of which has one translated poem with dash number discrepancy, and there are two groups, each of which has two translated poems whose dash numbers are different from the originals, and there are two groups in which each group has three translated poems with dash number variance from the originals (see Table 7).

Table 7. Group and Poem involvement in Dash Number Variance in Translation

Cases Items	One Translated Poems with Dash Number Variance	Two Translated Poems with Dash Number Variance	Three Translated Poems with Dash Number Variance	Total (Ratio)
Number of Groups Involved	7	2	2	11 (52.38%)
Number of translated Poems with Dash Number Variance	7	4	6	17 (16.35%)

2.5.2 Features of dash translation

According to statistics, even though there are 11 groups that are involved with dash number discrepancy in the translation, the total number of poems involved is not large, that is 17, accounting for 16.35% out of the 104 poems. As for other punctuations, such as commas, full stops, exclamation marks, and question marks, statistics show that there are very few changes in translation. So it can be concluded that punctuation translation in this book is, for the most part, consistent with the source texts. Not only the number of translated poems with dashes variance from the originals are not large (17 in total), but also within each poem involved, cases of dash variance are not many.

Take the ninth group as an example. This translation group is most distinctively involved with dashes variance in three poems. Translators of this group, Dong Hengxiu and George W. Lytle, have dropped two or three dashes in each translation of the three poems.

Example 1. Page 98:

And I tip - drunken - 我因喝醉而绊倒- [Wo Yin He Zui Er Ban Dao-]

Let no Pebble - smile - 小石子可别取笑- [Xiao Shi Zi Ke Bie Qu Xiao-]

....

Stranded - thro' Discipline, 经受磨炼出来的, [Jing Shou Mo Lian Chu Lai De,]

In example 1, i.e., F312 (P252), the Chinese translation has dropped out 3 original dashes, yet the meaning of the translated lines keeps almost the same as the originals though the rhythm is a little bit different since 3 dashes in the middle of original verse lines have been omitted in the translation.

Example2. Page 101:

The Eastern Exiles - be - 作为东方的放逐者-

[Zuo Wei Dong Fang De Fang Zhu Zhe]

...

And ever since - the purple Moat 此后他们栖栖惶惶想爬

[Ci Hou Ta Men Xi Xi Huang Huang Xiang Pa]

They strive to climb - in vain - 紫色护城河- 但皆枉然-

[Zi Se Hu Cheng He- Dan Jie Wang Ran-]

...

When Heaven - was too common - to miss - 彼时天堂太日常无须思念-

[Bi Shi Tian Tang Tai Ri Chang Wu Xu Si Nian-]

Similarly, in example 2, i.e., F326(P262), abandon of 4 dashes in Chinese translation does not alter the original meaning of the verse but the rhythm or order of the original expression. Yet these alterations in rhythm or order of utterance make translated lines more adapted to Chinese expression.

Example 3. Page 104:

Nor hopped for Audiences - like Birds - 也不会跳到观众前,像鸟儿-

[Ye Bu Hui Tiao Dao Guan Zhong Qian, Xiang Niao Er-]

...

Nor any know I know the Art 亦无人知道我拥有这里所讲

[Yi Wu Ren Zhi Dao Wo Yong You Zhe Li Suo Jiang]

I mention - easy - Here - 看似非常容易的绝技-

[Kan Si Fei Chang Rong Yi De Jue Ji-]

Example 3 is abstracted from F381B (or P326). In translation, one dash is changed to a comma, yet it makes little difference for the Chinese translated line in the expression of meaning and rhythm. There are still other two original dashes that are dropped out in a translated line, yet this abandonment of original dashes in translated line makes Chinese translation read more smoothly without impairing the original meaning, though the original pause indicated by dashes and the original order of utterance has been neglected in translation.

2.5.3 Summary

Though 11 out of 21 translation groups (which account for 52.38%) are involved with the quantitative difference in dash number in translation, of 104 translated poems, only 17 translated poems contain a different number of dash from their original texts, accounting for 16.35%, and most of the cases of variance of dash number are limited to 1 or 2 dashes. Furthermore, based on observation, most alterations of the dash in translation do not give rise to a significant change of original meaning but minor differences in rhythm or order of utterance as compared with the original texts.

3. Conclusion

Statistic has been done over five aspects, which are 1) difference in word number between translated texts and original texts; 2) a number of addition and omission cases of verb and noun in translation; 3) application of four-character structures in translation; 4) rhyme correspondence between the original and the translated texts; and lastly, 5) the translation of dash. An analysis of collected data has reached some findings.

In a comparison of word numbers, the Chinese translation word number in all of the 21 translation groups all exceeds the English original word number. The total word number (i.e.11962) of 104 Chinese translations exceeds the total word number (i.e.7286) of 104 original poems. The ratio of the total words between Chinese translation and English original is 1.64:1. The ratio is relatively normal for English to Chinese translation. An interesting finding is that, in translating short poems, the translator is likely to use more Chinese characters in his translation, while in translating the long poem, he is likely to use fewer Chinese characters.

In cases of addition and omission of verb and noun in Chinese translation, the number of verb addition cases (i.e., 42) is much more than that of noun addition cases (i.e., 26), yet the number of occurrences of verb omission (i.e.8) is almost the same as that of noun omission (i.e.7). Most cases of verb addition are reasonable since most of them are in accord with the implication of the original context. Yet no consistent characteristic is found in each case of verb omission, noun addition, and noun omission. Generally speaking, the addition and omission of verbs and nouns do not have a negative effect on the quality of Chinese translation.

In the use of a four-character structure, more than half (i.e., 57, accounting for 55%) of the 104 translated poems use a four-character structure, with 20 groups of translators involved and 131 occurrences of four-character structures. This prevalence of a four-character structure helps create lively and vivid translation and fosters a familiar style of Chinese translation, which is to be welcomed by Chinese readers.

In rhyme translation, 79 of 104 original poems have rhyme; and 73 of 104 translated poems are rhymed. It seems that number of original rhymed poems and translated rhymed poems are very close, yet to examine in detail, only 29 of translated rhymed poems are end-rhymed in the same corresponding position as that in the original, accounting for only 36.7% of the original 79 rhymed poems. This small proportion of rhyme correspondence indicates that the reproduction of rhyme in translation is a common problem confronted by translators of this book of Dickinson's poems.

As for dash translation, alteration of the dash is not obvious, and relevant change caused in meaning is not prominent. Only 17 out of 104 translated poems contain a different number of dashes from their original texts, accounting for 16.35%. And most of these changes in dash numbers only make minor differences in rhythm or order of utterance as compared with the original texts. It can be said that dash translation is mostly consistent with the original texts.

In light of the above statistical results and analysis in five aspects, some features of the book *I Dwell in Possibility* (2017) can be concluded as follows: Firstly, the majority of Chinese translation in this book is consistent with origins in form, but rhyme remains the shortage of Chinese translation. Rhyme translation still challenges translators in a serious way. Secondly, in terms of content, the basic notional words -- verbs and nouns are regarded as important carriers of the poet's original meaning, and most Chinese translations are consistent with originals. But the phenomenon of changing verbs (including adding and omitting verbs) is obviously more common, especially the addition of verbs. Thirdly, in terms of style, the common use of a four-character structure contributes to lively and vivid translation and facilitates, to some degree, a familiar style of Chinese translation.

All of the translations in this book are results of a detailed discussion of group members whose final choice for each translation is not based on individual subjective points of view but also assisted by auxiliary tools and sources such as Dickinson corpus, Dickinson Lexicon, Dickinson's biography, etc., which brings about a relatively faithful translation book. With regard to some addition and omission cases that cannot be soundly proven as proper, it is highly suggested that the translator should do "creative translation" as less as possible (Zhou, 2013, pp. 49-54). The main task of the translator is to transmit the original meaning into the target language, so do not try to clarify "semantic ambiguity" (Bao, 2000, p. 41) of the original meaning solely by personal subjective judgment. The translator should not expect his translation to work as a "direct train," leading readers straight to the central station of original meaning. Let translation only be a "bridge" connecting to the opposite bank -- the poet's world. And let readers choose their own "vehicle" -- namely, readers' own value judgment, emotional tendency and aesthetic pursuit, etc.-- and identify the poet's "true face" by themselves. If there needs any recreation in reading, let readers recreate by themselves. The translation is translation, not interpretation, even though "poetic translation has the potential to reconfigure more than students' interpretations of texts." (Macaluso, 2015: 205) No translation can "substitute the original English poems, and Chinese translations can only serve the purpose of assisting Chinese readers in knowing more about the English poems." (Wang, 2017, p. 116). Of course, "it is not always possible to save all the peculiarities of the author's style and the poem's content." and so it is "essential for the translator to preserve the main image and idea which the author wanted to create and show to his readers." (Yashkina, 2011, p. 185). In a word, Dickinson International Cooperative Translation Project has produced a faithful translation book and, more importantly, has, for the first time, successfully created a new translation mode in the translation of Dickinson's poems -- International Cooperative Translation.

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