

# On the English Translation of Snyder Han Shan's Poems from the Perspective of Rewriting Theory

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**Abstract:** 1958, the famous American poet Gary Snyder published the translation of "Twenty-Four Poems of Hanshan" in the American "Ivy Review" magazine. Han Shan, a Tang Dynasty poet who has been on the fringes for a long time, and his poems have become brilliant in the United States, becoming classic cases in the foreign translation of Chinese culture, and once becoming spiritual idols sought after by the younger generation of the United States. There are many reasons why Han Shan and his poems are widely circulated in the United States. Based on Raphael's theory of rewriting, this article takes Snyder's English translation of Han Shan's poem as the research object, starting from poetics, ideology, patrons and other factors, to explain the influence and manipulation from various aspects in the translation process, In order to explore Hanshan underlying causes of heat.

**Keywords:** Rewriting theory; Snyder; Han Shan poetry

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## 1. Introduction

Among the poets of the Tang Dynasty, Han Shan, a reclusive poet in the mid-Tang Dynasty, lived in Tiantai Mountain for the longest time and described the scenery there the most. During the decades when he lived in seclusion, he created more than 300 poems with unique style, fresh and unconventional. It contains Confucianism, Taoism, Buddhism, Zen and other concepts, and the dominant thought is Buddhism and Zen thought. Huang Yongwu, a Taiwanese scholar, said in the article "The Peak of Hanshan Poetry": "Among the people in the Tang Dynasty who wrote Zen theory in poetry, the one who wrote the most and the most exquisite realm should be Hanshan." The poetic form of both poetry and poetry, combined with rich connotations of Confucianism, Taoism, Buddhism, and Zen, has become a valuable research material for the history of Chinese literature, poetry, Chinese, and religion, and a wonderful flower in the garden of Tang poetry. A shining treasure in Chinese culture.

As early as the 1950s, Han Shan's poems spread to the United States with the introduction of Zen Buddhism in China by Suzuki Daizhuo of Japan and the Japanese painter's Han Shan picked up pictures. The famous American poet Gary Snyder also t to know Han Shan through this painting in a Japanese painting exhibition. He said in the preface before translating the poem: "In 1953 there was an exhibition of Japanese paintings in the United States. In one of the paintings, there was a man in tattered clothes, with long hair flying, laughing in the wind, holding a scroll, standing on the On a high rock in the mountains, this is Hanshan." It was this image that made him have a strong interest in Han Shan and his poems. Out of respect, love and appreciation for Han Shan and his poems, he devoted himself to studying the philosophy of Zen Buddhism and experiencing the life of monks, and finally translated and published "Twenty-Four Poems of Han Shan", which was widely circulated in the United States as soon as it was published. , shocked the American literary world.

## 2. Snyder and His Translation of Han Shan's Poems

Gary Snyder (gary snyder) is a famous American poet, essayist, translation believer and environmentalist in the 20th century. He was once hailed as a representative of "beat" poetry. Most of his creations take nature as the theme, with simple and concise language, full of philosophy and wisdom, reflecting a strong awareness of ecological protection. After him, the poet Snyder began to study and translated and published Twenty-Four Poems of Cold Mountain. Although it was later than Arthur Wile's poem translation, Snyder's translation had the greatest influence and caused the most discussions. This collection of poems was later included in the "Anthology of Chinese Literature" in the United States, becoming the most popular English translation of Chinese literature anthology in the United States since the 1960s, and has a large number of readers in American universities.

Just as the scholar Ms. Zhong Ling said in "The Spread of Han Shan Poetry": "After the Han Shan Poetry was introduced to the  
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United States, it could be said to have been admired throughout the 1960s. ... Although he and Han Shan are thousands of miles apart and thousands of years apart, they share similar attitudes, lifestyles and aesthetic sentiments. He once wrote before the introduction of the author of the translation: "Hanshan" is named after the place where he lives. He is a wild man in the mountains and a ragged hermit in ancient China.

### 3. Rewriting Translation Theory of Andre Lefevere

Translation studies began to take a cultural turn in the 1970s. The focus is no longer limited to the language level, but to place translation in the context of culture, society, and history for discussion and research, thus expanding the scope of translation studies. It opens up a new perspective of translation studies. In this process of development, various cultural school theories emerge endlessly, and Raphael's rewriting theory has a special status. The British contemporary translation theorist Hermans (Hermans) was the first to apply the concept of manipulation to the study of translation theory. He pointed out: "From the point of view of the target literature, all translations mean that the original text has been manipulated to some extent for a certain purpose. Manipulation on the subject [4]." After that, comparative writer and translation theorist André Raphael developed this point of view and discussed it systematically. He believes that translation is a subsystem in the cultural system, which interacts and restricts each other with other subsystems. Therefore, translation is not a language conversion behavior in a vacuum but is subject to the influence and constraints of other factors [5].

## 4. The English Translation of Snyder Hanshan's Poems under the Rewriting Theory

### 4.1 Poetics

As the most famous American poet in the 20th century, Snyder's poems are highly praised for their plain, concise language and philosophical content, and were once popular among the younger generation of the United States. However, the formation of this poetic style was not natural, and would inevitably be influenced and manipulated by mainstream poetics at that time. In the translation of Han Shan's poems, Snyder chose to translate Han Shan's poems in free style, omitting conjunctions and predicate verbs in many places, and also omitted the rhymes of the original poems in some places. This caters to the poetic tradition of image juxtaposition and openness created by the United States since the New Poetry Movement, making the translation easy to understand and as plain as words. For example, the second translated poem:<sup>[7]</sup>

重岩我卜居, In the tangle of cliffs I choose a place 鸟道绝人寰。Bird-paths, but no trails for men. 庭际何所有, What's beyond the yard? 白云抱幽石。White clouds clinging to vague rocks. 任兹凡几年, Now I've lived here—how many years... 屡见春易冬。Again and again, spring and winter pass. 寄语钟鼎家, Go tell families with silverware and cars 虚名定无益。What's the use of all that noise and money?

In the first four lines of the poem, the author used "tangle of cliffs...", "clinging to vague rocks..." expresses the artistic conception of mountains with greenery and white clouds and secluded stones. Although it is not completely faithful to the original text, it is not inferior in expressive effect. The last four lines of poems use the image of "families with silverware and cars..." to express the dissatisfaction of rich and noble families. Snyder interpreted the basic meaning of "Send a message to Zhong Ding's family, and a false name will be of no benefit" in Han Shan's poem, into "Go tell those who have silverware and cars at home: 'Chasing names What's the use of chasing profit?'" From a faithful point of view, the language of the translation is biased, but it tends to be perfect in the expression of imagery and the vividness of artistic conception. When translating poems, the translator relies on his rich imagination and unique aesthetics, using appropriate empathy, thus reproducing the aesthetic value of the original poem to the greatest extent. What he presents to readers is the beauty of rhyme, poetry and artistic conception.

### 4.2 Ideology the Reason why Han Shan's Poems Resonated with Americans in the 1960s

It is inseparable from the mental state and spiritual pursuit of young Americans at that time. After World War II, the ideals of young people were disillusioned, and they doubted the social system, moral principles and values of the United States at that time. Against such a background, Han Shan, who possesses Zen thoughts of being out of the world and independent spirit, and his poems expressing the spirit of returning to nature, just fit the ideal pursuit of the "Beat Generation".

Snyder's first contact with Han Shan's poems benefited from an art exhibition in Japan, which made him have a strong interest in Han Shan and his poems, so he decided to translate Han Shan's poems. Sinologist and poet Arthur Wiley translated and published

Twenty-Seven Poems of the Cold Mountain in 1954, which also became the impetus for Snyder to translate the Poetry of the Cold Mountain. Thereafter, he began to translate Han Shan poems under the guidance of the famous Sinologist Professor Chen Shixiang [8]. Using Snyder's mouth, the author introduces in detail Han Shan's life experience, characteristics of how he behaves and the value of Han Shan's poems, and integrates Snyder and Han Shan to create a legendary, mysterious, and Americanized image of Han Shan [1]. Therefore, the publication of this book also played a huge role in promoting the widespread circulation of the Sri Lankan translation.

Without the impetus and influence of this series of factors, Han Shan's poems translated by Snyder would not have such a big response in the United States, and Han Shan and his poems would not be all the rage. Exhibitions of Japanese paintings, Waley's translation, guidance from sinologists, the Ivy Review magazine, and the publication of Fa Gai all became important patrons of the success of Sri Lanka's translation.

## 5. Conclusion

Snyder's translation of Han Shan's poems is largely a rewriting activity, which is bound to be manipulated by poetics, ideology, and patronage, and Snyder has also become the American embodiment of Han Shan. Snyder's understanding of Zen and nature, the pursuit of poetics and social ideology in American society at that time caused the translator's rewriting of Han Shan's poems, which promoted the popularity of Han Shan's poems in the United States. Translation activity itself is a kind of cultural integration activity. Only by placing it in a larger cultural background can we have a deeper understanding of the essence of translation activities and better appreciate the value of translations.

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