

Two English Versions of "Changgan Xing": A Systemic and Functional Linguistics Interpretation

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ABSTRACT

From a Systemic Functional perspective, this paper made a comparison of the ideational, interpersonal and textual functions of two translated versions of Li Bai's "Changgan Xing". Adopting Halliday's systemic functional linguistics (SFL), this article first gave a clear description of the metafunctions depicted in the three different versions, and then analyzed the deviations in the translation versions from the source text, as well as the differences between the two translated versions. This study attempted to figure out the underlying causes from the perspective of contextual cues. A further qualitative analysis was done through detailed examinations of metafunctions presented in these texts. Results showed that in both of the translated versions, the verb process was more active, logical relations were more of Clause Simplex, Subject, Modality and Finite were applied more frequently, and additionally its Theme type was multiply various. In general, based on the well-formed descriptions and comparisons, it is argued that the translation by Arthur Waley is more loyal to the source text poem but without emotion well transferred, and without clearly showing the special wife-and-husband status in Chinese culture; on the contrary, the one by Pound is better performed in the translations of emotion and culture, though with more errors occurring. Contextual analysis of causes of their deviations reflects the specific time when Pound and Waley created their translations, as well as their understandings of Chinese culture.

Keywords: "Changgan Xing", Systemic and Functional Linguistics, ideational metafunction, interpersonal metafunction, textual metafunction

I. INTRODUCTION

Li Bai's "Changgan Xing" is a Yuefu poem that has been widely circulated by people. It describes the love story and parting sorrow happening to a merchant wife. It conveys sincere love and deep thoughts about her husband who is far away from her for business, in a way of self-telling, with sentimental languages.

To date, this poem has received much attention. Two widely accepted translated versions are Pound's and Waley's. American poet Pound is the initiator of the Western "Imagism" movement. He advocates experimenting with different styles of verse, focusing on expressing content with simple and concise sentences and images. His translation of "Changgan Xing" in 1910 has done a creative translation using various images, and has therefore realized the recreation. Arthur Waley is an English orientalist and sinologist. His translation was open to public in 1919, which criticized the deviations of Pound's translation. However, researches on the comparison of the two

translations of "Changganxing" from Pound and Waley in terms of SFL are scarce so far.

The present study aims at comparing the two translated versions with the source text version from the perspective of three metafunctions, then locating where the deviations are, and finally analyzes the causes of the deviations from the contextual cues. All these analysis are to be finished under SFL. In addition, this study will supply a way to comparatively analyze a Chinese poem using SFL, as well as coordinating with contextual cues to find the hidden causes.

A. Systemic Functional Linguistics (SFL)

Systemic functional linguistics (SFL) is an approach to linguistics that considers language as a social semiotic system. It was devised by Michael Halliday. Halliday "liberated" choice from structure and made it the central organizing dimension of SFL, which assumed the "paradigmatic axis" [1]. Systemic foregrounds Saussure's "paradigmatic axis" in understanding how language works. For Halliday, a central theoretical principle is that any act of

communication involves choices. Functional refers to the premise that language evolved along with the functions that the language system must serve. Functions are taken to have left their mark on the structure and organization of language at all levels, which is achieved via metafunctions.

B. Metafunctions

The term 'metafunction' originates in systemic functional linguistics and is considered to be a property of all languages. As a functional linguistic theory, SFL claims that both the emergence of grammar and the particular forms that grammars take should be explained "in terms of the functions that language evolved to serve" [2]. While languages vary in how and what they do, and what humans do with them in the contexts of human cultural practice, all languages are considered to be shaped and organized in relation to three metafunctions: ideational, interpersonal, and textual. The ideational function is further divided into the experiential and logical.

The experiential metafunction of the ideational metafunction is happenings and events of the world. In a word, it tells "who does what to whom under what circumstances". There are three constituents: participants, which are entities, process and circumstance. Here are material process, mental process, verbal process, behavioral process, existential process and relational process. Logical metafunction studies how clauses are linked to one another by means of some kind of logic-semantic relation to form clause complexes. Clause complex is made of two or more than two clauses linked to one another by means of some kind of logic-semantic relation. This relation has two systems to determine how one clause is related to another, namely taxis and logical-semantic type[3].

The second metafunction refers to an 'interactive' dimension of language. Halliday said "whenever we use language there is always something else going on...The clause of the grammar is not only a figure, it is also a proposition, or a proposal, whereby we inform or question, give an order or make an offer, and express our appraisal of and attitude towards whoever we are addressing and what we are talking about" [1]. The mood carries the interpersonal functions of the clause and consists of Subject and Finite, and the residue consists the rest. To be specific, the subject is realized by a nominal group that the speaker gives responsibility to for the validity of the clause. Finite is the part of the verbal group and also is the focus of the expression of interpersonal meaning. Mood types are closely related to the speech functions, for example, a question is usually meant to demanding information, and an interrogative is usually meant to giving goods or services. Finally, polarity, which is much less used, is divided into two types, namely positive and negative.

The third one is the textual metafunction. It aims at organizing our experiential and interpersonal meanings into a linear and coherent whole. It includes three topics. One is the thematic structure, which consists of Theme and Rheme. The first element of a clause is Theme and the rest of it is Rheme. More specifically, Theme includes topical, textual and interpersonal types[4]. Another one is the information structure, which contains Given and New types.

According to [5], the metafunctions in SFL "are not hierarchical; they have equal status, and each is manifested in every act of language use: in fact, an important task for grammatics is to describe how the three metafunctions are woven together into the same linguistic unit". This article focuses on the logical relation and Process of the Ideational Metafunction, Mood types and Modality, Polarity of the Interpersonal Metafunction, and Theme-rheme types of the Textual Metafunction.

II. "CHANGGAN XING" BY LI BAI

A. Ideational metafunction

1) *Logical metafunction*: First of all, this paper has a look at the logics of the source text version and two translated versions.

There are all in all 37 clauses that are arranged in numbers (see "Table I"). Descriptively, these 37 clauses are all clause complex. Among these clause complex, are parataxis, while the rest are hypotaxis. To be specific, in the semantic relations of parataxis, all are enhancement but one, which is the locution type of projection category. Besides, within the hypotaxis category, all belong to the enhancement type. That's to say, only two of these relations are of projection, while all the rest are of expansion. Not like English, Chinese poems do not have so many conjunction words. This is true of this poem. The logical relations are always underlied. In other words, they are hidden information. Here, in this poem, the relations between from clause 27 to clause 31, as well as between from clause 34 to clause 37, are the most complicated. And after comparing the frequency of each semantic relation, projection is foregrounded.

TABLE I. CLAUSES IN "CHANGGAN XING" BY LI BAI

Cl.no	Clause	Cl.no	Clause	Cl.no	Clause	Cl.no	Clause
1	妾发初覆额 qie fa chu fu e	11	低头向暗壁 di tou xiang an bi	21	一一生绿苔 yi yi sheng lv tai	31	红颜老 hong yan lao
2	折花 zhe hua	12	千唤不一回 qian huan bu yi hui	22	苔深 tai shen	32	早晚下三巴 zao wan xia san ba
3	门前刷 men qian ju	13	十五始展眉 shi wu shi zhan mei	23	不能扫 bu neng sao	33	预将书报家 yu jiang shu bao jia
4	郎骑竹马来 lang qi zhu ma lai	14	愿同尘与灰 yuan tong chen yu hui	24	落叶秋风早 luo ye qiu feng zao	34	相迎 xiang ying
5	绕床 rao chuang	15	常存抱柱信 chang cun bao zhu xin	25	八月蝴蝶黄 ba yue hu die huang	35	不道 bu dao
6	弄青梅 nong qing mei	16	岂上望夫台 qi shang wang fu tai	26	双飞西园草 shuang fei xi yuan cao	36	远 yuan
7	同居长千里 tong ju chang gan li	17	十六君远行 shi liu jun yuan xing	27	感此 gan ci	37	直至长风沙 zhi zhi chang feng sha
8	两小无嫌猜 liang xiao wu xian cai	18	五月不可触 wu yue bu ke chu	28	伤妾心 shang qie xin		
9	十四为君妇 shi si wei jun fu	19	猿声天上哀 yuan sheng tian shang ai	29	坐 zuo		
10	羞颜未尝开 xiu yan wei chang kai	20	门前迟行迹 men qian chi xing ji	30	愁 chou		

2) *Experiential metafunction*: Secondly, another type of Ideational metafunction is Experiential metafunction, which is centered on the process type of verbs. In total, there are 37 clauses, thus including 37 processes. As expected, the majority are of the type Material process (20). The rest 18 are the Mental process (5), Verbal process (3), Relational process (8), and Existential process (1). Material process takes up 54%, Mental process 14%, Verbal process 8%, Relational process 22%, and Existential process 2%, as shown in "Fig. 1". Since the Material process is the most frequent type, the other types of Processes can be regarded as foregrounded. After examining the locations of these foregrounded processes, 11 of the 17 foregrounded processes are located in the second stanza. In the first stanza, process is becoming less active from clause 11, and in clause 14, the Mental process appear for the first time.

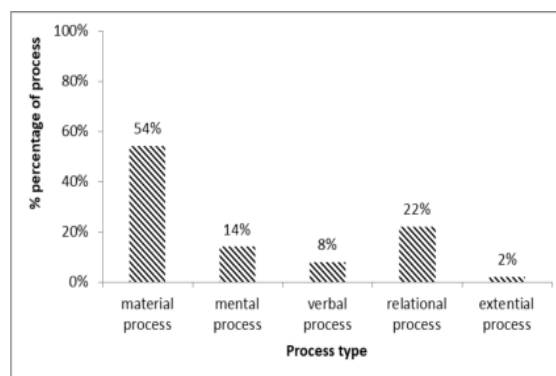


Fig. 1. Distributions of verb process type in the source text.

B. Interpersonal metafunction

Interpersonal metafunction consists of several components, namely mood, modality and polarity, as well as speech function conveyed through clause's mood types [6] stated that explication of personal pronouns is an important way of expressing themselves. In this Chinese poem, an obvious characteristics is its subject ellipsis domination, which is peculiar from other languages. Of all the 37 clauses, only 8 of them have a clear subject. After manually fulfilling the empty subjects, we find that 16 of are "妾", 4 of them are "郎",

another 4 of them are "郎妾", and the following ones constitute other subject types. This type of composition of subject indeed reflects that the protagonist self-confession towards her husband, in order to show her being humbly loving him. Secondly, in terms of Finite, Modality, and Polarity, only 1 finite ("预"), no modality, and 5 polarities. These 6 polarity words are all negative, which are "未尝(1), 不(4)". Therefore, Finite, Modality and Polarity are all foregrounded in this poem. Thirdly, in terms of speech functions, all but two are declaratives. Specifically, clause 1-13, 15, 17-30 are offering information, while clause 31 is demanding information. Besides, clause 14, 16, and 34-37 are offering goods or services, while clause 32-33 are demanding services. Seen from this, the speech function of demanding, either information or goods and services, is foregrounded. For the two demanding functions, they both appear in the last two lines. The last two lines actually are the climax of the whole poem where the wife can help expressing her willingness to him.

C. Textual metafunction

Textual metafunction talks about Theme and Rheme. Theme is the first element of a clause, while the rest is the Rheme. Analysis was done to demonstrate how the Theme and Rheme is distributed, and plus what the specific types of the Theme are.

All of them are Topical Theme, which is coordinated with the fact that Chinese is a topic language. In the Textual metafunction, three sub-types of Topical Theme are Participant, Process, and Circumstance. Clause 1, 2, 4-8, 10-11, 14-16, 19, 21-24,

2-31, and clause 33-27 are the places where the Participant serves as the Theme; Clause 3, 9, 12, 13, 17, 18, 20, 21, 25, 32 are the places where the Circumstance is as the Theme; and no clause has a Process as its Theme. Comparing the frequency of the two Theme types, we conclude that the Circumstance Theme type is foregrounded.

III. POUND'S "THE RIVER-MERCHANT'S WIFE: A LETTER"

A. Ideational metafunction

1) Logical metafunction: In total, 36 clauses are included and numbered in it (see "Table II"). Among them, clause 8, 9, 19, 23, 28, 29, 30, 31 are clause Simplex. And clause 1-7, 10-22, 24-27, and 32-36 are clause Complex, within which the number of Parataxis is only 5, while the number of hypotaxis is 11. When we come to the specific semantic relations, in the Parataxis, all the relations are Enhancement; in the hypotaxis category, all belong to the enhancement type. English is different from Chinese poems in which there are coordination words between separate clauses. Here, the most coordination word is "and", followed by "when" and "if". What's more, no clause relation is as complicated as the one between from clause 27 to clause 31, and that between from clause 34 to clause 37. Considering the frequency of these logical relations, at first clause Simplex is foregrounded, and secondly, Parataxis is foregrounded, and finally, the coordination word "when" and "if" are foregrounded.

TABLE II. CLAUSES IN POUND'S THE RIVER-MERCHANT'S WIFE: A LETTER

Cl.no	Clause	Cl.no	Clause
1	While my hair was still cut straight across my forehead	20	At sixteen you departed,
2	I played about the front gate,	21	You went into far Ku-to-en, by the river of swirling eddies,
3	pulling flowers.	22	And you have been gone five months.
4	You came by on bamboo stilts,	23	The monkeys make sorrowful noise overhead.
5	playing horse,	24	You dragged your feet
6	You walked about my seat,	25	when you went out.
7	playing with blue plums.	26	By the gate now, the moss is grown, the different mosses,
8	And we went on living in the village of Chokan: Two small people, without dislike or suspicion.	27	Too deep to clear them away!
9	At fourteen I married My Lord you.	28	The leaves fall early this autumn, in wind.
10	I never laughed,	29	The paired butterflies are already yellow with August
11	being bashful.	30	They hurt me.
12	Lowering my head,	31	I grow older.
13	I looked at the wall.	32	If you are coming down through the narrows of the river Kiang,
14	Called to, a thousand times,	33	Please let me
15	I never looked back.	34	know beforehand,
16	At fifteen I stopped scowling,	35	And I will come out
17	I desired my dust	36	to meet you
18	to be mingled with yours. Forever and forever and forever.		

19	Why should I climb the look out?		
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From the perspective of Logical metafunction, several deviations occurred when compared with Li Bai's version. First and foremost, the number of clause is different: 37 in the source text, while 34 is the Pound's version. The main reason for this is possibly some of the clauses in the source text version are subdivided into two or more clauses, like clause 11 in the source text. In addition, some logical relations between clauses are changed. For instance, clause 20 and 21 in the source text is parataxis, but they are translated into a hypotaxis relation in the Pound's version, and the semantic relation is also changed from Extension to Enhancement. What's more, in contrast to the source text version, Pound's has many coordination words.

2) *Experiential metafunction*: There are in total 36 clauses, thus containing 36 processes. To be specific, there are 26 Material processes, 3 Behavioral processes, 2 Mental processes, 1 Verbal process, and 4 Relational process. As the same in the original version, the Material process (72%) takes up the largest part, and then it comes to the Relational (11%), Behavioral (8%), Mental (6%) and Verbal (3%), as depicted in "Fig. 2". It is concluded that the last 4 types of Process can be regarded as foregrounded. Similarly, after checking the locations of these foregrounded processes, 6 of the 10 foregrounded processes are located in the clause 10-19, while the rest 4 of them are in the clause 26, 29, 31, 34 respectively. And in clause 10 and 11, the Behavioral process and Relational process firstly appear.

The deviations from the source text version can be seen from the followings: one is that in the source text version, there is no Behavioral process, while here are 3; another is that in the source text version, there is 1 Existential process, but not any one here; finally, in the source text version Material process takes up slightly above 50%, while Pound's version more than 70%. That's to say, the Process other than Material is more foregrounded than the in the source text, and it means that the Process is more active in Pound's version.

B. Interpersonal metafunction

Firstly in terms of Subject configuration, all the hidden subjects in the Chinese version are presented. "I" appears for 10 times, "you" for 7 times, "we" for 1 time, and the other kinds of subjects are, for example, "the sight of these", "your boat", "leaves" and so on. Secondly, in terms of Finite, Modality, and Polarity, 34 Finites, 2 modality ("will" and "should"), and 5 polarities ("never" and "forever"). As for Finites, before clause 25, past tense dominates, while after clause 25, present tense dominates. And for Polarity, 2 are negative and 3 are positive. Thirdly, in terms of speech

functions, all but four are declaratives, clause 19 is interrogative, clause 27 is exclamatory, clause 32 is conditional clause, and clause 33 is imperative. Specifically, clauses 1-16, 20-31 are offering information, while clause 19 is demanding information. Besides, clause 17, 18, 35 and 36 are offering goods or services, while clauses 32-36 are demanding services. The speech function of demanding, either information or goods and services, is foregrounded. The two foregrounded functions both appear in the last two lines.

Compared with the source text version, Pound's poem is obviously subject fulfilled. Nearly every eliminated subject is presented according to the translator's understandings. Additionally, Li Bai uses "妾" to represent the wife, "君" the husband, while Pound replaces them with "I" and "you" respectively, which fails to express the wife's respect to her husband. Clause 3 of the 4 foregrounded clauses are different from the source text where these three clauses are all declaratives. Considering the speech functions, several clauses serve differently. Besides, in the source text clauses have no finite, no modality, but in this version, nearly every clause has a Finite, and it also has some modalities.

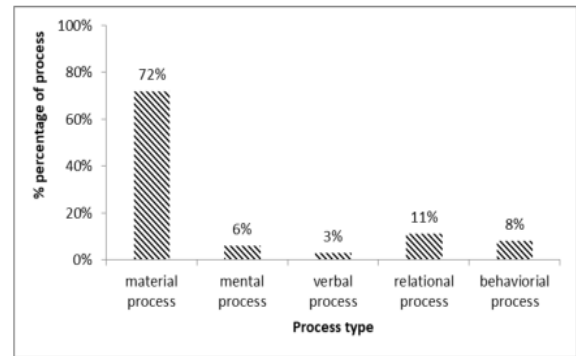


Fig. 2. Distribution of verb process type in Pound's version.

C. Textual metafunction

Among all the 34 Themes, 29 are Topical Theme. When looking at them further, Clause 2, 4, 6, 10, 13, 15, 17, 21, 23, 24, 28-31 are the places where the Participant serves as the Theme; Clause 9, 16, 20, 26, 27 are the places where Circumstance acts as the Theme; and clause 5, 11, 14, 18, 33, 34 have a Process as its Theme. Comparing the frequency of the two Theme types, we conclude that the Circumstance Theme and the Process are foregrounded. Apart from Topical theme, there are also 7 clauses that have Textual plus Topical theme. Within them are 3 "and", 1 "when", 1 "while", 1 "if", and 1 "why". Therefore, the last three are foregrounded.

In terms of Textual metafunction, the main deviations from the source text version lie in the Theme type. In the source text, all Themes are Topical, and it has no process as its Topical theme element. In contrast, there are not only Topical but also Textual themes, and it has Process as its Topical theme.

IV. WALEY'S "CHANGGAN XING"

The way of analysis is actually the same as that of Pound's version. Here, main descriptions and comparisons results in Waley's version are directly presented here.

In total, there are 38 clauses included and numbered in it (see "Table III"). Among them, clause 7, 21, and 27 are clause Simplex. The rest are clause Complex, within which the number of Parataxis is 8, while the number of Hypotaxis is 15. And it is where Extension is foregrounded in Parataxis, and Enhancement is foregrounded in Hypotaxis. The most coordination word is "and", appearing for 6 times, and is followed by "but (1)", "when (2)", "as (1)", "soon after (1)" and "as far as (1)".

TABLE III. CLAUSES IN WALEY'S "CHANGGAN XING"

Cl.no	Clause	Cl.no	Clause
1	Soon after I wore my hair covering my forehead,	20	I should climb the Look-for-Husband Terrace,
2	I was plucking flowers	21	But next year you went far away, To Ch'ü-t'ang and the Whirling Water Rocks.
3	and playing in front of the gate,	22	In the fifth month "one should not venture there"
4	When you came by,	23	Where wailing monkeys cluster in the cliffs above.
5	walking on bamboo-stilts,	24	In front of the door, the tracks you once made One by one have been covered by green moss—Moss so thick
6	Along the trellis, playing with green plums.	25	that I cannot sweep it away,
7	We both lived in the village of Changgan, two children, without hate or suspicion.	26	And leaves are falling in the early autumn wind.
8	At fourteen I became your wife;	27	Yellow with August the pairing butterflies In the western garden flit from grass to grass.
9	I was shame-faced	28	The sight of these wounds my heart with pain;
10	and never dared smile.	29	As I sit
11	I sank my head against the dark wall;	30	and sorrow,
12	Called to a thousand times,	31	my red cheeks fade.
13	I did not turn.	32	Send me a letter
14	At fifteen I stopped wrinkling my brow	33	and let me
15	And desired my ashes	34	know in time
16	to be mingled with your dust.	35	When your boat will be going through the three gorges of Pa.
17	I thought	36	I will come
18	you were like the man who clung to the bridge:	37	to meet you
19	Not guessing	38	as far as ever you please, Even to the dangerous sands of Ch'ang-fêng.

There are in total 38 clauses, thus containing 38 processes: 26 Material processes, 1 Behaviourial processes, 5 Mental processes, 2 Verbal process, and 4 Relational process, as presented in "Fig. 3". Material process (68%) takes up the largest part. The locations of the foregrounded Processes are nearly the same as that in Pound's version.

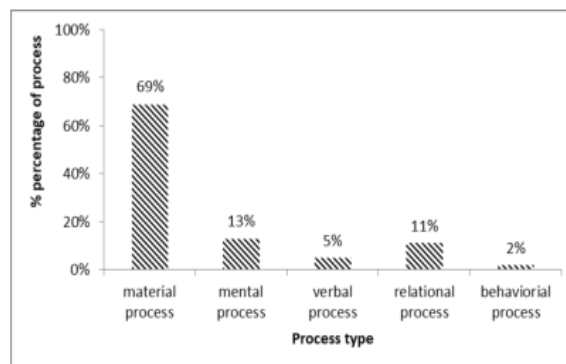


Fig. 3. Distribution of verb process type in Waley's version.

The hidden subjects in the Chinese version appear: "I" appears for 11 times, "you" for 4 times, "we" for 1

time, and the other kinds of subjects are, for example, "they", "my hair", "the leaves", "the moss" and so on. Secondly, in terms of Finite, Modality, and Polarity, there are 34 Finites, 6 Modalities ("will" and "should"), and 4 negative Polarities. From clause 1 to clause 25, past tense dominates, while the rest part is dominated by present tense. In addition, all but four are declaratives, clause 19 is interrogative, clause 32 and 33 is imperative, and clause 33 is conditional clause. Considering their speech functions, specifically, clause 1-14, 16-31, and 35 are offering information, while clause 19 is demanding information. Besides, clause 15, and 36-38 are offering goods or services, while clause 32-34 are demanding services.

Among all the 38 Themes, 24 are Topical Themes. When looking at them further, Clause 2, 7, 9, 11, 13, 17, 18, 28, 31, and 36 are the places where the Participant serves as the Theme; Clause 5, 12, 19, and 32 are the places where Process is the Theme; and clause 6, 14, 22, 24, and 27 have a Circumstance as its Theme. According to their frequency, the Process Theme is the most foregrounded. Apart from Topical theme, there are also 14 clauses that have Textual plus Topical theme.

From the perspective of Ideational metafunction, several deviations occurred when compared with Li Bai's version. In Waley's version, Clause Simplex is more frequent, while Clause Complex is less used. Coordination words are also adequate. In terms of Process types, fewer deviations are found than that in Pound's version, thus keeping closer to the source text. As seen from Interpersonal metafunction, it reappears the omitted subjects; and there are a lot of Finites, with a clear line between the present tense and the past tense, but not so in the source text; 6 Modalities, and 4 negative Polarities are shown here, while no modality in the source text; the source text version's clause mood types are all declaratives but two, while in this version Mood types are more various, together with diverse speech functions. Finally, as for the Textual metafunction, it is the Process type of Topical Theme not the Participant type that serves as the foreground; and in the source text, there is no Process as Topical Theme element.

V. A COMPARISON

After a profound clarification and description above of the two versions in terms of three Metafunctions, a set of inter-version differences are worthy of attention.

In the Process types and their percentages, no big differences are found. It has slight differences of specific verb's translated types. For example, "覆" of "妾发初覆额" is translated into a "cut" in Pound's version, but is into "wore" in Waley's version. Even though they are both Material process, the participants are different.

Another example is the difference between "looked back" and "turn", where the former express the shyness of the wife but not "turn". And when looked in the angle of Logical metafunction, mismatches happen a lot more. For instance, "郎骑竹马来" is a single clause, while in the translations of Waley and Pound, it is translated into two separate clause, with a logical relation of Hypotaxis, but "(郎)来" is as the α clause in Pound's version, but as the $x\beta$ clause in Waley's version. As seen from the Interpersonal metafunction, in the source text, Li Bai uses "妾" as the representation of the wife, and "郎" as the husband to show respect. In Pound's version, this contrast between their different social status is presented by using "My Lord you". However, in Waley's version, such contrast is not shown. Instead, only "I" and "you" are used. When look into their Textual metafunction performances, in Waley, Process Theme is the most foregrounded, while in Pound's Circumstance Theme is the most foregrounded. Circumstance is marked in Pound's version.

In general, Waley's translation is more direct and simple, and it more accurately expresses the original meaning. However, it is just a way of description without poetic beauty, although it is closer to the style of English. In contrast, Pound emphasizes the importance of creating a poetic atmosphere, and the importance of images in a poem. Pound's version has a fluent and smooth transfer of the source text's emotions, although it has some translation errors [7].

VI. CONTEXTUAL INTERPRETATION

Contextual interpretations arise from the correspondences of these three Metafunctions to three components of Context. Ideational is closely connected to Field, which tells "what about", Interpersonal is to Tenor, telling "to whom" the text is, and Textual is to Mode, which refers to "how" it happens. Context will influence the linguistic choices of the text, and from the linguistic choices of the text, we can deduce the context.

An obvious mismatch between Pound's version and the source text lies in the translation of "郎" and "妾". Considering his readers, we realize that in Western culture, the status of women is quite different from that in Chinese culture. There is no translation in English that corresponds to the Chinese "妾" and "郎". Another translation error happens in the translation of allusions. For example, "五月不可触" is translated into "and you have been gone five months". The main reason for this may be that he was firstly involved in Chinese, and his translation of this poem was mainly based on the poems and notes of Ferrolenza [7]. Besides, this translation is finished before the WWI. It was brought to the

battlefront for the soldiers. Therefore, its language selection take their homesickness into consideration. For example, Pound translates "愿同尘与灰" into "I desired my dust to be mingled with yours. Forever and forever and forever". Three repetitions of "forever" can be seen as a great consolation to the soldiers, which makes them feel being thought of. And finally, Pound's translation is a printed version, thus making it easy to transported to the front line. It is meant to be public to all the people, so it needs to fit to the Western world, no matter in the language style, or in specific verb choice.

Waley's translation was finished in 1919. The year 1919 saw the appearance of "More Translations From the Chinese" of Waley. Waley was fully sensitive to the ominous parallels. What Waley accomplished here was not the presentation of a poetic moment, or even of of a world of ideas, but of something more complex: the interaction and competition of several simultaneous worlds of ideas. Compared to Pound's, Waley's is more realistic, more direct, and more loyal to the source text. That is because during WWI, people suffered a lot, where the Lost Generation is an extreme case. They lives on delusions, corruptions and emptiness. Waley, during this time, wants to cast off the illusions. Take "turn" and "my red cheeks fade" as examples, Waley translates word by word rather than using a more emotional one, like in Pound's version: "looked back", "I grow older". And apart from the influence of the WWI, Waley has a very good knowledge of Chinese. And he is meant to challenge Pound as a specialist of Chinese. He beats Pound in the respect of accuracy, for he successfully translates every allusion in the source text, and has a clearer awareness of word choices.

VII. CONCLUSION

Pound is the pioneer of the imagism of the western world, which requires that poems should be condensed, brief and implicit rather than overemphasize the form and rhyme, and that poems should use images to arouse reader's associations so that the actual experience of the moment can be expressed [8]. [9] It is said that the absence of the ethical locale in the target language led this misreading. Since Pound had never been in China, he interpreted and recreated the Chinese ancient poem in the Western ethical point of view and ways of thinking. In contrast, Waley emphasizes more accuracy instead of emotional fluency. No matter in which metafunction, Waley is more accurate, but Pound is more fluent. After the analysis from SFL, comparisons between the two versions and between the translated version and the original version, and a causal analysis of the deviations, translators usually have their reasons for a specific way of translating. How to translate is based on a bunch of factors, including who its readers are, what the source text is about, and how it will be transmitted. When evaluating a translated version, we

shouldn't dependent solely on one aspect. Instead, an objective evaluation should be constructed through a thorough consideration.

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