

# **Zhou Zuoren' Translation of Japanese and Ancient Greek Poetry and Forming of the Literary Thought of Chinese Vernacular Prose**

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**Abstract:** The modernity construction of Zhou Zuoren's literary thought of Chinese vernacular prose has many different sources, Zhou's translation of Japanese and ancient Greek poetry should be one of them as it shows important mutual-authentication connection to the construction. His poetry translation, though failed to aid the style construction of Chinese vernacular poetry, has contributed objectively to the modernity construction of the literary thought of Chinese vernacular prose. This contribution highlights Zhou Zuoren's humanistic translation thought and cultural values, and proves the realization of humanistic values of translation is always based on the translator's full exercise of the humanistic translation spirit.

## **1. Introduction**

May 4th period was the founding period of Chinese modern literature. The strict boundary between prose and poetry was broken. "Prose of Poetry", "Prose Poem", "Poetry is Prose", "Prose Poem". The ambiguity of such stylistic boundaries makes poems and prose accessible to each other in terms of content and form. After a certain period of exploration and trial, they finally formed a relatively stable form. Zhou Zuoren is an accomplished translator and a pioneer and builder of modern prose. His poetry translation practice first began in 1914, focusing on 1919 to 1923, and its prose literature and art evolution roughly synchronized. Is not the poem the most good at Zhou Zuoren field, it has no effect on the formation of Zhou Zuoren's prose literature view? What are the implications? What is the reason for this impact? Answering the above questions will help further deepen Zhou Zuoren's research and translation studies during the cultural transition.

In recent ten years, scholars such as Wang Yougui (2001), Liu Quanfu (2007), Zhi Yan (2009) and Qian Liqun (2013) have conducted in-depth and comprehensive discussions on Zhou Zuoren's translation activities, translation theory and practice. However, the research on Zhou Zuoren's translation is still mostly confined to a more macroscopic overview. Zhou Zuoren's translator's view, linguistic view and translator's choice of subject under the influence of cultural view and his linguistic features have certain interpretations of the subjectivity of the individual based on the text Interpretation, but in the context of poetic translation perspective of prose literature thought generation is rare.

The American translation critic Lawrence Venuti offers a theoretical basis for understanding and explaining this thesis from the perspective of cultural criticism. Venuti's alienated translation concept includes both formal and thematic aspects. If the choice of target language form is alienated, it will bring a heterogeneous linguistic variant to the target language system. If the choice of source text is alienated, it will bring different ideas and values to target language culture. This article takes Venuti's alienated translation thinking as a macroscopic way of thinking, analyzes and discusses how Zou Zuoren's poetry translation affects the formation and construction of modern prose literary thoughts centered on "Vernacular Prose" and "Human Prose" through the perspective of texts.

## **2. The translation of poems and vernacular prose style exploration**

In 1917, Zhou Zuoren translated the tenth "Pastoral" of the ancient Greek poet Trinidad and Tobago in vernacular and published it in Volume 4, Volume 2, New Youth, 1918 in the name of

Ancient Chinese Verses Today. This is the first time Zhou Zuoren used the vernacular for translation. As a symbol of this, Zhou Zuoren formally joined the "May Fourth" literary revolutionary movement with "New Youth" as its field, and began his exploration of modern Chinese vernacular language and new literary style. As early as 1914, published in the "miscellaneous pieces of arts", Zhou Zuoren has tried to use a natural rhythm of prose to translate the poem (part) of the Russian poet.

There are Boulevard three differences, Ukrainian assassination (Little Lucia claimed to be their brother) three, breaking away. Home and mother, his wife, his wife, Zhongbu their sister, the season off. Mother to the field, planting three trees Gui, wife planting poplar, sister to the valley, planted three trees maple, Huanzhi honeysuckle. Gui is not complicated, aspen swayed, maples also withered, honeysuckle haggard, while the brothers do not return. ... .. ①

Zhou Zuoren's essay translation is simple and straightforward, but the original poem itself "sad and sad", but still be retained. This "essay," which is free from the limitation of inherent poetic style and rhyme, breaks through the "bondage" of the translation of five or seven words or Sao Ya, and weakens the effect of "domestication" that is excessively strong and enhances the ability of expression and to extend the power to accommodate heterogeneous content is undoubtedly a more liberal style of translation. In *The Greek Woman Poets*, written in 1915, Chou Zuo Ren has attempted to use the natural rhythm of the essays to express Sappho's "love affair and victory" more than two thousand years ago:

Kom Tong Hall color in the branches, as mining forgotten.

- Not afraid to forget, but can not touch the ears. ②

This poem is also found in the 1917 edition of *Ancient Poetry*:

You seem to be Grykomalon, growing red on the branches.

Growing on the branch, it is not seen.

- It's not that it's never seen, it's just that he can not climb. ③

This is almost a new verse of "how to say words and how to do poems". The word "sweet fruit" from "Oral" finally scrubs the traditional image that remains in the vocabulary of "Kom Tong". (Zhang Lihua, 2011: 155) The "people who cut rice" in the translation of ancient poetry by Zuo Zuoren in 1921 has been entirely a Vernacular prose:

"Pay attention to the rice plant toward the north wind and westerly, so that the millet is the fullest. Take rice and sleep at noon, because at noon the millet is the most likely to get rid of the straw ... your stingy steward, might as well go Boil the lentils and be careful not to cut your fingers while chopping fennel. "4

In a certain sense, this practice of "essay" translation, which is increasingly free in both language and form, has promoted the smooth transformation of the vernacular to the vernacular in the literary revolution. The independent formation of prose lyric style and the overall development of vernacular prose and mature, no doubt also have a great relationship. These free verses originated from translations contain the beauty of modern prose. Zhou Zuoren later said: "Reading good essays, such as reading prose poems, because he is really the bridge between prose and poetry." (1921) There are similar emotions and experiences in prose and poetry, which have common Aesthetic characteristics, lyricism and philosophical unity of the three artistic characteristics. Zhou Zuoren in the "Gyro" sequence states: "The collection contains a total of two hundred and eighty-eight translations ... almost all of them are poems, but I have translated them into essays." The works in the "Gyro" are short and pithy Artistic Conception and Art of Poetry and Prose. In short, this kind of poetic wisdom and stylistic sensibilities, which have been tempered in colloquialisms, have also become an important factor in prose writing.

In his 1917 title, "Ancient Chinese Poetry Today," Zhou Zuoren mentions that there are always two shortcomings in translation: "less than the original" and "unlike the Chinese," which he believes is the essence of translation. This is undoubtedly a more mature view of the nature of translation than that of the early years of classical Chinese translation. According to the figure, the target language can only be a "model language" if the "full translation" that favors the original text is adopted completely. (1995: 61) Venuti considers translation to be a hybrid that has been implicated

in the linguistic implication of the target language. Translation has never been very "faithful." It is always "free" and never constructs A unity, always inadequate and complementary, has never been a transparent manifestation, but an interpretative one. (1992: 8) used Venuti's alienated translation perspective to find out that Zhou Zuoren abandoned the rhythm and rhythm of poetry-translation poetry, gave up his branch, used the free-form prose of modern colloquial prose to translate his meaning and boldly Class conversion, his translation of poetry language is a form of language "alienation." This alienated stylistic and discursive form "enables the development of linguistic values and literary values at the margins of our own homeland" and can, in a certain sense, serve as a function of "amending the literary classics in our own country" and "rebuilding the culture." (Venuti, 1995: 148) In fact, this kind of Vernacular translator has been liberated from the original style and the style of the translation, On the one hand, expressed the most thoughts and words on the other hand. On the other hand, the local language gradually got rid of the primitiveness and poverty, gained more rigorous grammar and more free expressive force. For "freedom, self-expression, Main "is characterized by the formation of modern prose provides a formal important condition.

### **3. The introduction of poems and the "human essay" concept of literature and art**

The translation and introduction of Japanese poetry and poetry in ancient Greece, as the two major chapters of Zhou Zuoren's May 4th poetry translation, have profoundly influenced Zhou Zuoren's literary concept and the later cultural values.

(A) the humorous and self-expression in short songs

Short song haiku is Japan's old-style poetry, multi-purpose language. Zhou Zuoren appreciates this subtle but entertaining poem. He believes that this school of poetry, "poem is short, concise and implicit, suitable for writing a scene, temporary mood, is a concise and realistic poem." From 1920 to 1923, Zhou Zuoren has translated more than 100 pieces of short song with Yakano Akiko, Chiyoda Mill, and Martial Arts Trail. The translation and introduction of short song and slanderous sentence have an important influence on the formation of Zhou Prism's attention and self-expression of humanistic prose.

Zhou Zuoren pointed out in his article "On the poem": "The first condition of the poem is to express the real feeling, that is to pour out the special sense of the ordinary feeling that is cut into the pressure, almost forced by the physiology (1922) In his opinion, the new Japanese short song is characterized by its emphasis on realism and its lack of emphasis on skill, which is true, special, fresh, elegant and graceful expressed in the words of Yano Noriko. In Chou Zuoren view, the sincere simplicity rather than mediocre cut the feelings of love is the short form of this art form of life. According to Zhou Zuoren, modern Japanese poets were influenced by the West and fundamental innovations were made in the literature and art. Used to be an occasional short song, because the use of various techniques has become a literature of vibrant life performance. He praised the new song "feeling acute, emotional rich, sincere performance," full of modern flavor. Such as:

Took the curse of the song, hold the black butterfly. (With Yoko Noriko)

Far from the voice of the people, it is even more slim green glory in the morning glory. (With Yoko Noriko)

The bees bumping into the glass all day long, just as I am in vain for your troubles. (Fujioka Nagai)

Zhou Zuoren values haiku more than short songs, he believes haiku is the world's only ultra-short poem.

Autumn - Hibiscus flower, found the chickens. (Too island Polygonum too)

Hanging bottles were confined to the flower, had to beg well water. (Kaga generations)

Short night Oh, hurriedly revolved the Big Dipper. (Hanshan)

He praised Kobayashi's tea haiku full of "sincere feelings and wonderful interest."

Clouds are scattered, smooth and slippery moonlight Oh!

This living, it is incredible! Flower in the shade.

Small chick, avoid stop, avoid it! Malay Oh!

Ping flowers to come ah, old tea stalls.

The perverse and merciful character of a tea, its unfortunate life circumstances, and its sympathy for the natural things such as "small sparrows, lice and fish" are all integrated into the harmony among his humorous, "sarcastic tears" and to Zhou Zuoren with special emotion and resonance. In his haiku short songs, Zhou Zuoren not only saw Reuter's "sadness of modernity" but also the beauty of the sad, gentle, vulgar and secular humanitarian literature of modern Japan.

There is a big difference between the form of short songs and Chinese poetry in form. Only a couple of lines, the length of narration is rare, and the phenomenon of subordination in Chinese traditional poetry is extremely difficult to find in short songs. Moreover, the characteristics of Japanese itself make the short-haiku haiku this kind of classical stereotyped poetry has a unique poetic and subtle expression practices different from Chinese poetry. It is precisely based on a deep understanding of the differences between this cultural and linguistic system that Zhou Zuoren believes that "haiku was originally a non-translatable poem." However, he eventually chose to use the vernacular prose style to translate his ideas, hoping to provide a new poetic style similar to the Chinese poetic form that needs to "increase the style of poetry." According to Venuti's translation theory, the choice of text can include two situations: the translator can choose the marginal text in the target culture, translate it in the orthodox discourse, or select the orthodox text in the target culture, Translate with marginal discourse. (1995: 310) Both of them have a foreign translation practice. From this, the translation of Zhou Zuoren's short haiku haiku objectively has a double alienation orientation: the different style of "style" and the difference of "discourse" - the marginalization of text selection and the non-orthodoxization of language. Try comparing the translation of the following haiku:

Do not hit, flies rub his hand, rub his feet. (Zhou Zuoren translation)

Forbear flies co-worship. (Qian rice Sun translation)

As can be seen, Zhou Zuoren's essay translation not only retains the form of haiku five seven five, and vividly expressed "around the silence, the flies stopped there, sometimes looked up and rubbed his hand, sometimes shuffled ass" "Full of fun quiet and beautiful mood, and money translation to break the haiku form, there is a strong verse poetry of naturalization effect. In the May 4 special context of history and culture, the influence of short-haiku on Chinese new poetic circles was limited to the form of reference, but this heterogeneous style and thought explored Zhou Zuoren's personal essay creation and prose theory Imponderable impact. First of all, the poem translation temper Zhou Zuoren's prose sense and sense-making thinking, so that he is more adept at using the essay followed by the prose syntax, the expression of meaningful realm. In the preface to "Past Life", Zhou Zuo-ren said his new poem "Essays Are Essays," said in "Yong-Ri Ji • Taoyuan • Postscript": "My mind is all prose." "The spirit of haiku is full of charm and has been deeply integrated into Zhou Zuoren's prose works." (Wang Zhongchen, 1995: 93)

Second, Japanese literature was influenced by western literature three decades earlier than China. The literary thought that "literature is human and individual" as expressed by the new school poetry has become the internal drive of Zhou Zuoren's advocacy and the construction of "human literature" view and the basic principle. When Hikawa Hakimura, the enlightenment critic of modern Chinese prose criticism, referred to essay in 1923, he regarded "self-expression" as the most important feature of essay. What Zhou Chouren perceived in the translation of his short song haiku in previous years is exactly the characteristic of "human literature," "self-expression," which is what Zhou Zuoren thinks is lacking in Chinese traditional literature. In 1922, Zhou Zuoren wrote in his "Own Land" article:

Art for the Arts to send artisans as artisans, "for life" to send the art of life as a servant, but now the individual as the master, expressing emotions and art, that is, as part of their lives, not the beginning of welfare for others However, when people contact with this art, they get a kind of resonance and feeling that makes their spiritual life full and rich, that is to say, the essence of life. This is the essence of life's art, with independent artistic beauty and invisible utilitarianism.

Zhou Zuoren expressed his super utilitarian literary view here - art is life, art focuses on

"expressing emotion" and delivering "resonance and feeling". This literary thought that emphasizes "life performance" and "self-expression" is the basis of the literary theory of "human prose" during the May 4th Movement. Vigor and self-expression, that is, "true feelings" are thus constructed as an important attribute of modern prose style.

From 1918 to 1919, Zhou Zuoren published a series of articles entitled "Literature for Common People" and "Human Literature", systematically expressing the important theory of "human literature." In his opinion, civilian literature is "content enrichment, which is universal and sincere." In his article entitled "The Aristocracy of the Civilians" in 1922, Zhou Zuoren revised it a bit. He said that "with the two conditions of universality and sincerity, to do the distinction between civilian and aristocratic standards of literature, but also think it is not appropriate. "He put forward" in the age of advanced literature, must contain the spirit of the aristocracy. "" In terms of literature and art, the best thing is civilians Aristocracy. "In the process of the formation and perfection of Zhou Zuoren's literary thought of" human literature ", the translation and introduction of ancient Greek poetry are also important and crucial links.

One of the most important reasons for Zhou Zuoren to appreciate Japanese and ancient Greek poetry and devote great efforts to translation and interpretation is that he appreciates the "beauty of human relations" in his poems. This kind of "beauty of human beings" is "beauty of human nature" seen by ZHOU Zuoren as "superior to the modern one" and "very hard to see the world". However, the idea of being born, full of the spirit of freedom, happiness and the pursuit of beauty is Nietzsche's "will to win." Zhou Zuoren called the literary "aristocratic spirit."

During the May 4th Movement, writers generally regarded Western literature that has completed the transformation of modern nature as its own role model and target of translation. Guo Moruo once cordially warned literary youth: "Things in the modern world should be chosen in modern times, and things in the Middle Ages did not have any fate for us." (1952: 160) The selection of ancient Greek poetry by Chou Zuo-ren two thousand years ago was consistent with the mainstream cultural values of the time The existence of distance, more based on the understanding of literature, contains a unique view of the classic screening and value appeal. Venuti's alienated translation concept ethically advocates the relative autonomy of translation. He believes that translation, especially literary translation, should be independent of the mainstream culture of the target language, independent of the popular culture and retain its heterogeneity, so as to embody transcendence as the creation of literature and art. (Zhang Jinghua, 2009: 126) And the choice of Zhou Zuoren objectively fit this alienation.

Since October 1916, Zhou Zuoren has translated ancient Greek poems of different styles, such as imitation song, poem Ming, pastoral song, lament song and ancient poem. He praised Haidaros 'quirky song "To Write Everyday Things, To Be Beautiful and to Wear the Beauty of Human Feelings," and to Akdados' Shortage of Ancient Novel. Take a look at Zhou Zuoren 's works included in the "Greek poetry" in 1923: (although it was collected in 1923, some poems were reprinted and Zhou Zuoren first came into contact with and read these ancient poems should be earlier.)

1) You used to be the morning star and shone through the earth  
Now die, glorious, such as Chang Geng in the dead.

2) My star, you are watching the stars  
I would like to avatar the sky, with many eyes see you

Zhou Zuoren commented on these two Plato poets: "The first song is a poem from the dead, because a woman named Jasper (Aster Yisun Xing), so very clever use of Qiming and Chang Geng to cover her." The second Love poems, "but also very clever", "My star, still cloud my fortune, is a wonderful synonym for the lover."

3) Moonrise, Pleiades also dropped,  
It is midnight, the time has passed,  
I sleep alone.

4) love to shake my heart  
(Like) mountain breeze fell on the oak.

Sapporo repeated several transliteration of these two poems, we can see Zhou Zuoren appreciate and value of love. And the poem *Hellerora*, written by the poet Millargrove, not only has a beautiful and desirable mood, but also a hymn of the cosmopolitanism:

5) I will compile white, will be compiled soft wood narcissus  
 And myrtle, I will compile that smiling lily,  
 Will be compiled sweet crocus, even into purple hyacinth.  
 Will love that people love the rose, wearing the sweetness of the benefits of Japan,  
 As a Chinese hair trim her long hair.

This anonymous drinking song also shows the Greek secular thought:

6) drinking with me, the same year less, with love, with the Dai Huaguan,  
 Mad with me crazy, wake up with me wake up.

Zhou Zuoren appreciates the natural and vivid emotions expressed in the ancient Greek poetry and appreciates the romance and human nature of the ancient Greeks displayed in his works. Zhou Zuoren in 1925, "the United States of America's beauty," a text specifically mentioned and moved to the "Kau Kee Kee," a book evaluation of art value: "... .. Set of ancient books that ancient books of God recorded in the big and deep two or better than the "Notes of Ancient Things", but when the theory of art, fear can not and "ancient things remember." Why? Because of its lack of affection, especially as the above-mentioned moist feeling obviously inadequate. "Zhou Zuoren borrow and move Lang's mouth expresses his view of literature and art - literary works of artistic value must be rich and moist with human touch. If Japanese poetry gave Zhou Zuoren a kind of "moist feeling", the warm, unrestrained and sincere emotion in ancient Greek poetry, the worldly spirit and the advocacy of beauty brought to Zhou Zuoren is the aesthetic surprise of love at first sight.

Zhou Zuoren admired interesting, personality, reflecting the world of life, but there is the spirit of life full of vitality of the literature. He has criticized the ideological writings of ancient Chinese from the perspective of aesthetics. "The article is too contrived, the thoughts are too honorable", "indiscriminate stereotypes and vomit". ⑤ In the wave of the May 4th literary revolution, Zhou Zuoren's advocacy of "humanitarianism" is also based on this fundamental reason. Moreover, the translation and introduction of Japanese, ancient Greek and other Western literary works have given him a deep insight and insight into the May 4th literature under construction. In 1920, Chou criticized the Chinese people and their literature in the following way: "It goes without saying that they seem to live in extreme secularisation without actually making a really warm and lively one day." ⑥ "The ideas of this generation of civilian literature, too To live an auspicious life has not surpassed the spirit of the modern one." ⑦ Zhou Zuoren believes that the lack of civilian literature in China is precisely the transcendental spirit in ancient Greek poetry that is " simpler and more natural, and more Instinct "of the human nature.

According to Zhou Zuoren, from the perspective of literature and art, the spirit of aristocrats and civilians is a manifestation of human beings. However, "the will to survive is originally human, except that this will can not include the whole body of life, but it is also a self-evident fact." Therefore, "human literature" is not only true but also beautiful; not only is it The world is even born. The ancient Greek spirit of sticking to the rational, the courageous pursuit of good things, the personal feelings and desires demonstrated by the unfettered attitude of tolerance, is very understand and yearning for ZHOU Zuoren. This people-oriented spirit provides a strong ideological support for Zhou Zuoren's "humanistic individualism of individualism" and becomes the ideological source of "human literature" advocated by him. (Yu Zhipu, 2014: 146) The literary thought that literature and art should be baptized with aristocrats based on civilian literature should create genuine human literature, and no doubt comes from this kind of "egalitarian humanistic egotism" Profoundly influenced by Zhou Zuoren on people, a profound understanding of the sound development of human nature and philosophical thinking.

#### 4. Conclusion

The translation of poem "can bring fresh vitality to national literature because it can go deep into the center of language, shake it with new ways, exercise it, make it feel more sensitive and active." (Wang Zuoliang, 1989: 57) It is precisely because of this that the poetic prose language and the literary thought of "vernacular prose" have been tempered and generated in the translation of poetry.

Feeling, self-expression and aristocratic spirit constitute the basic elements of Zhou's "humanitarian" literature. In his article "The Requirements of New Literature" in 1920, Zhou Zuoren referred to the essence of "humanitarian" literature: "... expressing the feelings of the individual in an artistic way, representing the will of the human beings, and influencing the happiness of human life." "The will of mankind," the so-called "will to win," literary "aristocratic spirit." From the proposition of "human literature" in 1918 to "beautiful man" in 1921 as the symbol of the modern prose genre consciousness, then to the dialectical thinking of the civilian literature and nobility in 1922, Zhou Zuoren's "Human Prose" However, there is a significant correlation and mutual evidence relationship with the translation and introduction of poems in Japan and ancient Greece during the same period.

Venuti argues that "well-educated elites can regulate the cultural makeup of their nation through alienative translation" (Venuti 1995: 102) earlier than Watson's alienated translation outlook for more than 70 years, though less intense However, it is also based on the critique of domestication, the same emphasis on the social function of translation, and the same selection of material for the dissemination of exotic ideas and values of an important part. Translation is, in essence, a matter of thought, and we study and think in translation. A good translator should be an excellent researcher and a great thinker. Translated works of translators who study, interpret and recreate translators have the important value of introducing heterogeneous ideas, enriching the target language and building a culture. (XU Jun, 2017: 7) Zhou Zuoren's poem translation, although not largely contributes to the stylistic construction of the modern Chinese poetry, has influenced the essays centered on "vernacular prose" and "human prose" The Modern Transformation of Literary Theory. This objective influence is undoubtedly from Zhou Zuoren's non-mainstream, human-centered translation thoughts and cultural values. It also confirms the realization of the humanistic value of translating literary innovation and social ideological and cultural enhancement from the side, which must be based on the translator's translation spirit Subjectivity as a precondition.

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