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Abstract: Four approaches to presenting *kanshi* in translation have been in use, the most common being (1) where a translation is presented and nothing else. The inclusion of the following— (2) the *kanji* text, (3) *kundoku* renderings of how poem-lines might be parsed and read aloud "in Japanese," and (4) a visual sense of the caesurae and rhymes involved in the original by giving Chinese or *ondoku* readings—are improvements that have been employed (with increasing infrequency, the higher the number).

A fifth approach (illustrated here), one incorporating the features already noted, would engage the two perennial problems of translation that usually still remain: "naturalization" vs. "barbarization," and the handling of allusions. Currently what one gets, while generally helpful, is only the paraphrasable sense of poetic lines—much of the "poeticity" of the text, namely, concrete metaphors, and especially allusions, is overlooked; the translation skates over the surface of the poem and ignores what lies beneath and is most important. Hence, the proposed inclusion of the following: (5) naturalized *and* barbarized translations to bring out the "literal" and paraphrasable sense of lines, and (6) notes to clarify the expressions being used, especially allusions, in terms of their historical use, referentiality, and contextual implication.

Keywords: Sino-Japanese poetry, *kanshi* 漢詩, translation, *kundoku* 訓読, *kanji* 漢字 text, *kanbun* 漢文, parsing, paraphrase, poetic rhyme, rhymewords, rhyme scheme, poetic rhythm, poetic pauses, caesurae, couplet, *ondoku* 音読, *on'yomi* 音読み, romanization, chanting, oral dimension, aural dimension, poeticity, naturalization, barbarization, allusions, concrete images, metaphors, literal translation, figurative translation, character-by-character translation, word-by-word translation, phrase-by-phrase translation, line-by-line translation, translation format, allusive poets, diachronicity, referentiality, connative significance, Mori Ōgai 森鷗外, 森鴎外, *kanji* recognition, Meiji, Burton Watson, Richard J. Bowring

"*Kanshi* in Translation: How Its Features Can Be Effectively Communicated"

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Four approaches to presenting *kanshi* in translation have been in use, here termed Approach A through Approach D (illustrated by Text 1 through Text 4). A fifth approach will be proposed and illustrated (with contrasting renditions) that, furthermore, engages two of the perennial problems of translation: "naturalization" vs. "barbarization," and the handling of allusions.

For years, *kanshi* in Western-language translation, at least in book-length works, have been treated via **Approach A**, where **a translation is presented and nothing else**.

Text 1:
Burton Watson, *Ryōkan: Zen Monk-Poet of Japan* (New York: Columbia University Press, 1977), p. 92.
Ryōkan [良寛], 1758-1831
["冬夜長"] "Long Winter Night"

I remember when I was young
reading alone in the empty hall,
again and again refilling the lamp with oil,
never minding then how long the winter night was.

For various reasons the *kanji* text has not been included: Most such books were published at a time when it was cumbersome or prohibitively expensive to supply the original text in *kanji*. The translations were aimed at a general audience assumed not to know Japanese or Chinese. And they were presented as independent poems standing on their own, thus reflecting a view both of poetry and of translation that was current at the time. The many contributions of Burton Watson provide the most obvious examples of this type: his two-volume *Japanese Literature in Chinese*; *kanshi* selections by him in *From the Country of Eight Islands*; and volumes of his devoted, in whole or in part, to the *kanshi* of Ishikawa Jōzan 石川丈山 (1583-1672), Gensei 元政 (1623-1668), Ryōkan 良寛 (1758-1831), and Masaoka Shiki 正岡子規 (1867-1902). Additional volumes of poem-translations of this type could be cited.[1]

[1] For a listing until 1998, see John Timothy Wixted "*Kanbun*, Histories of Japanese Literature, and Japanologists," *Sino-Japanese Studies* 10.2 (April 1998), pp. 23-31; available in Spanish as "Kambun, historias de la literatura japonesa y japanólogos," tr. Amalia Sato, *Tokonoma: Traducción y literatura* (Buenos Aires) 6 [Fall 1998], pp. 129-140. The book-length anthologies of translations by Judith N. Rabinovitch and Timothy R. Bradstock of *kanshi* of the

Approach B illustrates a format comparatively rare in *book-length volumes* of translation, although *most scholarly articles now* follow the convention: namely, that of **providing both the original *kanji* text and a poem translation.**

> **Text 2**:
> Judith N. Rabinovitch and Timothy R. Bradstock, *The Kanshi Poems of the Ozasa 'Tanzaku' Collection: Late Edo Life through the Eyes of Kyoto Townsmen* (Kyoto: International Research Center for Japanese Studies, 2002), p. 134.
> Tanaka Kaei (Tōtō) 田中歌永 (東濤), 1822-1897
> "賴政鐵燈" "An Iron Lamp Dedicated to Yorimasa"
>
> 洗塵無字跡　I wash off the dust, no trace of any words.
> 鐵鏽帶青苔　The iron rusty, covered with green moss.
> 七百星霜古　Seven hundred years now have passed,
> 英雄魂未灰　But his valiant spirit has never turned to ash.

Needless to say, it is always helpful to have the original as well as a translation, even if only for reference.[2] And the original offers no obstacle to those who cannot read the language, for they can simply pass over it. Fortunately, advances in computer technology have made it comparatively easy to supply texts in East Asian languages.

But Approach B, which has become standard in scholarly articles, can be frustrating. As with Approach A, one cannot but wonder: How would a silent reading of the text go? How would it be read aloud? How would it be intoned or chanted? Are we only to see *kanshi* texts—original and translation—and completely overlook their aural/oral dimension? One could read these texts in Chinese, as if they were Chinese poems and not the Sino-Japanese creations that they are. But that is not how Japanese wrote, read, and recited them.

In other words, why not go a step further and include a *kundoku* 訓読 rendering, whether in Japanese with *furigana*, or preferably (as noted below) in romanization? Note the following **Texts 3_a** and **3_b** illustrating **Approach C,** which are distinguished by the inclusion **not only of a translation and the original text, but also of romanized *kundoku* renderings of the poems**.

Edo period and of Japanese court-tradition *kanshi* also follow Approach A, the first with spare annotation, the second with much fuller explication.

[2] But there are only four such *book-length* works: the one cited here; the one cited below in 3_b; Sonya Arntzen, *Ikkyū and the Crazy Cloud Anthology: A Zen Poet of Medieval Japan* (Tokyo: University of Tokyo Press, 1986); and Larry Smith and Mei Hui Liu Huang, *The Kanshi Poems of Taigu Ryōkan: A Trilingual Edition, English/Chinese/Japanese* (Huron, Ohio: Bottom Dog Press, 2009)—the lattermost having very loose English renderings.

Text 3a:
Hasegawa Izumi [長谷川泉], "Continuity and Discontinuity in Modern Japanese Literature," *Acta Asiatica* 56 (1989), p. 78.
Natsume Sōseki 夏目漱石, 1867-1916
["無題"]

秋風鳴萬木	*Shūfū banboku nari*
山雨撼高樓	*San'u kōrō wo yurugasu*
病骨稜如劍	*Byōkotsu ryō to shite tsurugi no gotoku*
一燈青愁欲	*Ittō aoku shite ureen to hossu*

(The autumn wind soughs through a myriad of trees / The mountain rain shakes the soaring tower / My ailing bones are like sharp rapiers / The blue flame of a lamp is about to abandon itself to grief)

What is remarkable about this example is the prominence given to both the original and the *kundoku* rendering, while the translation is put in parentheses to underscore its function simply as an aid in helping the reader follow the text.

The following translation, **Text 3$_b$**, illustrates the only *book-length work* that includes all three: original texts, romanized *kundoku* readings, and translations. (The Smith/ Huang volume also includes *kundoku* renderings, but without *furigana* or romanization.)

Text 3$_b$:
Marguerite-Marie Parvulesco, *Ecriture, lecture et poésie: Lettrés japonais du 17e au 19e siècle* ([Paris]: Publications Orientalistes de France, 1991), p. 265.
Natsume Sōseki 夏目漱石, 1867-1916
"題自畫" Title not translated

唐詩讀罷倚蘭干	*Tōshi yomi owarite rankan ni yoru*
午院沈沈綠意寒	*Goin chinchin toshite ryoku'i samushi*
借問春風何處有	*Shamonsu shunpû izure no tokoro ni ka aru*
石前幽竹石間蘭	*Sekizen no yûchiku sekikan no ran*

Je cesse de lire des poèmes Tang fais quelques pas sur la véranda
Midi profond silence du jardin fraîcheur de la verdure
Je descends voir où passe le vent du printemps
Devant les rochers ombre des roseaux et entre les rochers une orchidée.

The sample comes from the end of Parvulesco's volume and partly misrepresents it, since the vast majority of her poem-translations are of Tokugawa *kanshi* poets.

Without the *kundoku* text, much the most interesting part of a Sino-Japanese poem is left out. A *kundoku* reading tells us how the text *was read*, or *might have been read*, or *has been read* by many, most, or at least one reader. A *kundoku* parsing tells much about how the text has been construed: what, in a poetic line, is taken to be the topic, subject, verb, direct object, or adverb,

as well as whether the verb is understood to be active, passive, causative, and the like.[3] This is crucial, for any *kanshi* text is tripartite: it involves (1) the original, (2) the "reading" of it (the literal reading of it, either silent or aloud; or what is probably even more important, the visual reading of it phrase-by-phrase), and (3) the construing of the work (whether simply in one's mind, or as put onto paper black-on-white by a translator).

In terms of translation, *kundoku* renderings help us to see the translator at work—the better to appreciate how Language X has been recast into Language Z, as spanned by the Language Y of *kundoku*. The *kundoku* bridge between vastly different language systems often has its own mesmerizing rhythms which join the two worlds beautifully, and can be enjoyed as an end in its own right. But often the construct is suspended between worlds in a linguistic limbo all its own.

It can be counterproductive to include *kundoku* readings in *kanji* and *kana*, as opposed to supplying them only in romanization. In my experience, if one prints out any *kanbun* text in the original together with the *kundoku* in *kanji* and *kana*, and gives it to students or scholars whose first East Asian language is Japanese, they will skip the *kanji* text and go straight to the *kundoku*; it is a struggle to get them to focus at all on the Sino-Japanese original. But if one supplies the *kundoku* only in romanization, as in Texts 3_a and 3_b above and Texts 4 and 6 below, readers are forced to engage with the original *kanji* text while trying to make sense of how the *kundoku* has been arrived at. It takes longer to determine what is being read as what, what has been reordered and why, and what verb endings, etc., have been added. At conscious and unconscious levels, the reader is engaging more directly with the original Sino-Japanese.

Approach D, illustrated by Text 4 which follows, goes further. It presents **what has already been mentioned, while at the same time doing three additional things:** (1) including romanized modern-Chinese readings of the text, (2) indicating rhyme (via underlining in both the

[3] As illustrated by the Mori Ōgai poem cited below in Texts 5 and 6, sometimes there are a variety of *kundoku* renderings available:

Original text (Lines 7-8): 老來殊覺官情薄 / 題柱回頭彼一時.

Kundoku renderings:

入谷仙介	1989	老来 殊(こと)に覚ゆ 官情の薄きを / 柱に題するも回頭すれば彼の一時のみ
陳生保	1993	老い来(お き)たりて殊(こと)に覚(おぼ)ゆ 官情薄(かんじょううす)きを / 題柱(だいちゅう)を回頭(ふりかえ)れば 彼(か)の一時(いちじ)のみなり
古田島洋介	2001	老来 殊(こと)に覚(おぼ)ゆ 官情の薄きを / 柱に題せしは 頭(こうべ)を回(めぐ)らせば 彼(かれ)も一時(いちじ)

To provide the *kundoku* readings proposed in this article, one would have to choose from among these (either as is or romanized), or devise an alternative of one's own. But making *any of them* available would be better than having *none*.

original and the *pinyin* romanization), and (3) marking caesurae in both sets of romanization, the Japanese and the Chinese versions, by putting extra spaces where there are pauses.

Text 4:
John Timothy Wixted, "Mori Ōgai: Translation Transforming the Word/World," *Japonica Humboldtiana* 13 (2009-10), p. 101.
Mori Ōgai 森鷗外, 1862-1922
"丙晨夏日校水沫集感觸有作" "Hinoetatsu Year [1916], Spring Day: Editing *Minawashū*, I Feel Moved and Write" "*Hinoetatsu kajitsu, 'Minawashū' o kōsu, kanshoku shite saku ari*" "Bĭngchén xiàrì, xiào 'Shuĭmòjí,' gănchù yŏu zuò"

空拳尚擬拓新阡	*Kūken nao shinsen o hirakan to gisuru mo*
	Kōngquán shàng nĭ tuò xīnqiān
意氣當年却可憐	*Iki tōnen kaette awaremu beshi*
	Yìqì dāngnián què kělián
將此天潢霑涸沫	*Kono tenkō o motte komatsu o uruosan to shi*
	Jiāng cĭ tiānhuáng zhān hémò
無端灑向不毛田	*Hashi naku mo fumō no den ni mukatte sosogu*
	Wúduān să xiàng bùmáo tián

With but bare fists, intent on opening new fields;
My determination then—how pathetic it seems now.
With freshets of water as from the Milky Way's stream (namely, with my new and experimental writings of twenty-five years ago that are being reprinted here—both original works and translations), I wanted to resuscitate a literature that was gasping for life (like the frothing fish in Zhuāngzĭ 莊子);
But it is pointless to try to water totally barren land (—a public and a literary world both unreceptive).[4]

In addition to the original and a *kundoku* reading, romanized modern-Chinese readings are supplied for three reasons. First, to highlight the rhymewords in the *kanshi* (ones which in this case also happen to rhyme in modern Mandarin: *qiān*, *lián*, *tián*). Second, to give an alternative sense of poem-line rhythms, one visually and aurally/orally closer to *on'yomi* 音読み (*on*-readings) of the line (about which more below); they better communicate the pauses in the original (since the main caesura, or pause, in seven-character *kanshi* lines comes after the fourth syllable, and a secondary one often after the second syllable). Third, as a practical matter, whether coming

[4] The final couplet is discussed in n. 11 below.

more from a Japanese- or Chinese-language background, potential readers can profit from having the readings in the other language indicated.[5]

When Japanese are reading *kanshi* for the first time, they necessarily engage visually with the *kanji* in terms of the phrasal segments and attendant pauses that this alternative pattern of romanization brings out. Otherwise, they could not understand the passage. Moreover, those writing *kanshi*, like all writers of Chinese or Chinese-style texts in East Asia, mostly fashion poetic lines out of earlier two- and three-word phrases, which the romanized Chinese highlights.

The point could be illustrated similarly by supplying *on'yomi* romanization for Text 4: KŪKEN SHŌ GI TAKU SHINSEN / IKI TŌNEN KYAKU KAREN / SHŌ SHI TENKŌ TEN KOMATSU / BUDAN SAI KŌ FUMŌ-DEN. As this illustrates, *on*-readings closely parallel Mandarin ones: semantically in terms of sense, rhythmically in terms of pauses, and sonorously in terms of rhyme (per the underlined SEN, REN, DEN).

All four of the approaches outlined above, however, are problematic in two important ways. They do little to address the implicit problems of (1) how to strike a balance in translation between "naturalization" and "barbarization," and (2) how to deal with allusions. To illustrate both points, two translations of the same poem will be offered, both of which are good of their kind. The *kanshi* presented below was written by Mori Ōgai shortly before his retirement, and is universally taken to reflect his growing discontent as a career civil and military official.

Text 5:
Richard John Bowring, *Mori Ōgai and the Modernization of Japanese Culture* (Cambridge: Cambridge University Press, 1979), p. 243.
Mori Ōgai 森鷗外, 1862-1922
["齟齬"] Title not translated

As a boy I was the wonder of the world;
[2] Why when the road was long did I weary at the halfway mark?
Three years abroad measuring the snow like a disciple of Ch'eng I,
[4] Then twice in battle I managed to avoid a soldier's death.
To speak one's mind when drunk invites another's anger,
[6] And my feeble efforts are met with others' ridicule.
Above all my love of office weakens with the advancing years,
[8] Glancing back to that promise made on leaving home.

[5] Romanized renderings in Cantonese or Fukienese or other major Chinese dialect, or the romanized *on'yomi* supplied below, would serve the same purpose of reflecting the rhyme and tone patterns of the Sino-Japanese. Mandarin is simply more practical and accessible (and potentially more helpful) to most readers.

This is a good translation in the sense that it summarizes well in English the import of the poem's lines, while communicating the poem's overall thrust.[6] As part of a study of the life and times of an important author, it serves its purpose well. It is a good "naturalized" translation.

But precisely because the rendering has been naturalized, some of the lines reflect a general problem with *kanshi* translation. Namely, what we get, while usually extremely helpful, is only the paraphrasable sense of poetic lines—much of the "poeticity" of the text, namely, concrete images and metaphors, as well as any indication of the rhyme-scheme of the poem, not to mention allusions, are overlooked. The reader has no idea that the poem, although "accurately" translated, is much richer and more interesting than a straight line-by-line rendering (and nothing more) allows.

Translations of the sort we have seen earlier—namely, in *all* of the Texts 1 through 5—inevitably reflect a compromise between concrete and "literal" signification on the one hand, and paraphrase and other concessions on the other. Often an impressive balance is struck, and one admires the interpreter's skill. Other times, too, when comparing translated lines against the original, one can see and understand the compromises the translator has made and would be hard-pressed to improve on them.

Of course, certain texts and authors lend themselves better to translation with little or no textual or scholarly apparatus than do others. But this can skew our perceptions of the poetic tradition. Works by more "cerebral" and allusive poets seldom translate well in the above formats.

Mori Ōgai is a case in point, as illustrated by taking the poem just cited and presenting it via proposed **Approach 5**, exemplified by **Text 6**. What is presented is not simply a translation, regardless of its virtues or defects. Central is the *format*, one intended to deal with the dimensions noted, namely, the poem's (A) rhythm, rhyme, and aural/oral readings; (B) concrete specificity as well as paraphrasable sense; and (C) referencing of other texts via allusion. In other words, the approach tries to deal with the "Five R's": rhythm, rhyme, readings (oral or aural), renderings (literal and figurative), and referencing (via allusion).

[6] Line 3 is wrong; but the translation was made when there was little commentary available on Ōgai's *kanshi*.

Text 6:
John Timothy Wixted
Mori Ōgai 森鷗外, 1862-1922
"齠齔" "Shedding Milk Teeth" "*Chōshin*" "Tiáochèn"

齠齔期爲天下奇 KI/qí
Shedding milk teeth / expected to become // an under-heaven wonder
Chōshin yori tenka no ki taran to kisuru mo
Tiáochèn qí wéi tiānxià qí

其如路遠半途疲 HI/pí
But how! / the road far // mid-route am tired
Sore ikan michi toku shite hanto ni tsukaretaru wa
Qí rú lù yǔan bàntú pí

Milk teeth once shed, I hoped to become a world-class marvel;
2 But alas! the road is long, and midway I feel spent.

三年海外經程雪
Three years / beyond the sea // passed time 'Cheng snow'-style
Sannen kaigai ni Teisetsu o hete
Sānnián hǎiwài jīng Chéngxuě

兩度軍中免革屍 SHI/shī
Two times / in war // avoided 'leather corpse'
Ryōdo gunchū ni kakushi o manekaru
Liǎngdù jūnzhōng miǎn géshī

For three years abroad, I respectfully sought instruction, 'the snow mounting,'
(as happened to the disciples of Cheng Yi 程頤, 1033-1107)
4 And twice in wars, was spared becoming a leather-wrapped corpse.

醉裏放言逢客怒
While drunk / unguarded words // met with guests' anger
Suiri no hōgen wa kaku no ikari ni ai
Zuìlǐ fàngyán féng kè nù

緒餘小技見人嗤 SHI/chī
'A superfluous / minor skill' // by others viewed with ridicule.
Shoyo no shōgi wa hito ni arawaru
Xùyú xiǎojì jiàn rén chī

My unguarded words while drunk, met with guests' anger;
6 Mine, 'A superfluous minor skill!' viewed with ridicule by others.

老來殊覺官情薄
Growing old / am especially aware // office feeling has thinned
Rōrai koto ni oboyu kanjō no usuki o
Lǎolái shū jué guānqíng bó

題柱回頭彼一時 JI/shí
At my 'inscribing on a pillar' / looking back (now) // off there (was) another time
Hashira ni daiseshi wa kōbe o meguraseba kare mo ichiji
Tízhù huítóu bǐ yìshí

Getting old, acutely aware that my taste for office has diminished,
8 Looking back at the ambition I expressed when young—that, far away, was another time!
(i.e., ambition of the sort inscribed on a pillar by Sima Xiangru 司馬相如, 179-118 B.C.)

Title and **Line 1**: 齠齔: 'Shedding milk teeth'; cf. Yu Xin 庾信 (513-581), 齊王憲碑, "Epitaph for Qi Wangxian": 未逾齠齔、已講論天下事. "Before losing his milk teeth, he was already expounding on affairs of the world."
Line 3: 程雪: 'Cheng snow': The allusion is to *Song shi* 428, 宋史, 楊時傳: "When Yang Shi and You Zuo 遊酢 went to seek instruction from the philosopher Cheng Yi 程頤, he was sitting with his eyes closed. They stayed in attendance and did not leave. When Cheng came to, the snow outside was already a foot deep." The anecdote underscores the patient and respectful attitude one should have when seeking instruction, how much one should value learning, and how quickly time passes in their pursuit.
Line 8: 題柱: 'Inscribed on a pillar.' According to one source, *Menqqiu* 蒙求、相如題柱, when Si-ma Xiangru left his native Chengdu to go to the capital, he inscribed on the pillar of the main bridge, "Until I've made it big and have a carriage with four horses, I won't cross this bridge again." Another source, *Huayang guozhi* 華陽國志、蜀志, has him inscribing something similar, but on the pillar of the Chang'an city gate upon his arrival in the capital.

The text immediately stands out because of the *kanji* compound in its title and opening line, 齠齔, "Shedding Milk Teeth" ("*Chōshin*"/"Tiáochèn"). Without the original, one is unaware of how striking a phrase is being used, one which illustrates well Ōgai's vast wordhoard.[7] The use of the compound prompts an ancillary point. It is disingenuous simply to supply *kanji* originals to *kanbun* compositions, and make believe everyone can read them. Most readers of Japanese today have a far more limited range of *kanji* recognition than those educated in Meiji times. And even though a trained native Chinese now would probably be able to read the majority of *kanji* used in *kanshi* and other *kanbun* texts by Ōgai, *very few* would know how to read them *kundoku*-style "in Japanese." All the more reason to suppy both sets of readings.

There are two major features that distinguish the poem's presentation in Text 6 from the format followed in Texts 1 through 5. For one, both "naturalized" and "barbarized" translations are given for each line. For another, the problem of allusion is addressed. To illustrate both, let us look at the last couplet of the poem, Lines 7 and 8, which in its more final, "naturalized" version (in larger type) reads: "Getting old, acutely aware that my taste for office has diminished, / Looking back at the ambition I expressed when young—that, far away, was another time!" A more "barbarized" version is also supplied after each line of *kanji*: "Growing old / am especially aware // office feeling has thinned || At my 'inscribing on a pillar' / looking back (now) // off there (was) another time." (Note that single slash marks indicate minor pauses, and double ones major caesurae.) Basically the latter is "English *kundoku*," the parsing of the text into English—a

[7] About which, see John Timothy Wixted, "Mori Ōgai: Translation Transforming the Word/World," *Japonica Humboldtiana* 13 (2009-10), pp. 61-109.

language arguably much closer to the original in terms of structure than is Japanese *kundoku*, given the similarity in word order between English and Chinese or Sino-Japanese.

The "barbarized" version treats the poetic line phrase-by-phrase (not character-by-character or "word-by-word," as some Western scholars have done in studies of Chinese poetry).[8] And it allows for the inclusion of concrete images and phrases that can be treated more figuratively, or paraphrased, in the other more "naturalized" rendition: for example the more literal "office feeling" becomes "taste for office," while both are maintained. Moreover, the line numbering, which gives only even numbers, highlights the centrality of the couplet as the organizational unit—something reflected as well in the underlining of the rhymewords and their Mandarin readings, the latter presented additionally in a central column with *on*-readings for the rhymes.

The problem presented by allusions, however, is even thornier than the one present in the ever-implicit tension between "naturalization" and "barbarization." Allusions are always problematic.[9] With allusions the translator has to make a major choice: (1) to paraphrase the concreteness of their expression out of existence, (2) to treat them literally (hoping the context

[8] The practice of presenting (a) original text (b) both barbarized and naturalized renderings of poem-lines, (c) romanization of the original, and (d) highlighted caesurae via slash marks, was followed as early as three decades ago, in John Timothy Wixted, *Poems on Poetry: Literary Criticism by Yuan Hao-wen* (*1190-1257*), Calligraphy by Eugenia Y. Tu (Wiesbaden: Franz Steiner, 1982; rpt. Taipei: Southern Materials Center, 1985). Additionally, in five- to ten-page essays, each poem's diction, allusions, and implied meaning were discussed, as well as how they fit into the earlier and later critical tradition and the writer's corpus of poetry.

It is unfortunate that a recent two-part text aimed at explaining Chinese poetry to general readers gives a misleading version of (b) and mostly dispenses with (d): Zong-qi Cai, ed., *How to Read Chinese Poetry: A Guided Anthology* (New York: Columbia University Press, 2008); and Jie Cui and Zong-qi Cai, ed., *How to Read Chinese Poetry: Workbook* (New York: Columbia University Press, 2012). The work supplies word-for-word (rather than phrase-by-phrase) translations and final versions for several poems, but for only two (plus four lines elsewhere in the text) are caesurae indicated visually. Caesurae in poem-lines are at least as important as the couplet-unit for understanding Chinese poetry (or for our purposes, *kanshi*).

A study that does what is proposed in this article is Mamdouh Zerikly, "'Verweilst Du auch in stillen Bergen, Hainen / Muss für wahr Dein Herz nach Hohem streben': Die chinesische Lyrik des jungen Mori Rintarô (Ôgai), 1879-1880: Kommentar, Analyse, Übersetzung," unpublished M.A. thesis, Humboldt-Üniversität zu Berlin, 2011 (iv,144 pp.). It treats two *kanshi* by Mori Ōgai: one, of 16 lines, is comparatively long; and the other, 124 lines, is by far his longest. (The title of the study incorporates translation of a couplet from the latter poem: 雖在山林中、心胸宜開拓.)

[9] See John Timothy Wixted, "The *Kanshi* of Mori Ōgai: Allusion and Diction," *Japonica Humboldtiana* 14 (2011), pp. 89-107, where the questions are posed: How does one know something is an allusion? And assuming it is, and its referentiality has been identified and explained, the real question still remains. To what end is the allusion being used in the present context? Does it confirm someone else's formulation, lend support (and prestige) to a current stance, display one's learning, test the knowledge of the reader/listener, ratify class membership, add a new twist to a familiar turn of phrase, express irony or humor, or highlight the author's cleverness when making a point? More precisely, what combination of these is operative? And if the expression is not an allusion, does it simply come at the end of a tradition of earlier writing in *kanji*, whether Chinese or Sino-Japanese, that used similar phrasing? And is such similarity intentional or fortuitous?

will carry the day), or (3) to explicate them (either interjecting explanation into the running text, or adding a clarifying note).[10] Admittedly, translators at times achieve ingenious solutions that give good, or more than satisfactory, "equivalents." But in the majority of cases, the translation necessarily skates over what lies beneath and is most important, namely, the (A) diachronicity, (B) referentiality, and (C) general implication of the expression being used.

In Lines 7 and 8, for example, the expression "inscribing on a pillar" is an allusion. Clarification of its paraphrasable sense follows the naturalized rendering: "i.e., ambition of the sort inscribed on a pillar by Sima Xiangru 司馬相如, 179-118 B.C." And fuller explication is found in the note appended to the poem.

The notes following the poem serve more than one purpose. The first, for example, referencing Yu Xin 庾信, brings out *the diachronic dimension* to the poem's title and opening compound, 齠齔, by citing this earlier use of the poem's most arresting phrase. The notes to Lines 3 and 8 clarify *the referentiality* of the respective allusions: to the *Song shi* 宋史 in one case, and to the *Mengqiu* 蒙求 and/or *Huayang guozhi* 華陽國志 in the other. Furthermore, the note to Line 3 explicates *the implication* of the allusion, namely, the end to which it is being used: "The anecdote (about Cheng Yi 程頤 and the snow) underscores the patient and respectful attitude one should have when seeking instruction, how much one should value learning, and how quickly time passes in their pursuit." These dimensions would be lost (or the product of considerable paraphrasing) in the translation formats illustrated by Texts 1 through 5.[11]

Hence, the advantages of a translation format of the sort proposed and illustrated here, one that brings out not only the literal and figurative dimensions of a poem's phrasing, but also the

[10] The point can be illustrated by an example that would be familiar to American speakers of English. Imagine someone saying, "All right! I cut down the cherry tree!" If asked to translate the expression into Japanese, what would one do? (1) Naturalize it, paraphrasing it into, "I confess, I did it, I can't tell a lie!" (and thereby lose the concrete specificity of "cherry tree," and the richness of the anecdote associated with it)? (2) Barbarize it, saying literally, "Yes, I cut down the cherry tree," and hope that the "cherry tree" reference and its import are somehow conveyed? Or (3) go into an explanation: either (A) a short version, "As young George Washington, when confronted, said, 'Yes, I did it. I cut down the cherry tree'"; or (B) a longer one: "To quote what George Washington said in an anecdote fancifully related by Pastor Weems in his enormously popular early nineteenth-century biography that became emblematic of the future president's character, 'I can't tell a lie, Pa; you know I can't tell a lie. I did cut the cherry tree with my hatchet'"?

[11] This is exemplified by Lines 3 and 4 in Text 4 cited above, where full paraphrasing (at the cost of concreteness and concision) was used to bring out the underlying import of the lines (including their allusion to *Zhuangzi*). A "barbarized" version of the couplet would read: "With this / Heavenly Pool // moisten dessicated foam— || Pointless / to sprinkle it // on non-arable land."

diachronicity, referentiality, and connotative significance of the expressions (especially the allusions) it employs.[12] Each of these is a crucial complement to the supplying of the *kanji* text, *kundoku* reading, and visual approximation of rhythm and rhyme insisted upon above. All are necessary for the effective communication, in translation, of features that distinguish *kanshi*.

[12] Three forthcoming studies by John Timothy Wixted follow the format proposed in this article when treating, respectively, two, twenty-three, and twelve *kanshi*: "Sociability in Poetry: An Introduction to the Matching-Rhyme *Kanshi* of Mori Ōgai," in *Ôgai – Mori Rintarô: Begegnungen mit dem japanischen homme de lettres*, ed. Klaus Kracht (Wiesbaden: Harrassowitz Verlag, 2014); "The Matching-Rhyme *Kanshi* of Mori Ōgai: Quatrains (*zekku*)," *Japonica Humboldtiana*; and "The Matching-Rhyme *Kanshi* of Mori Ōgai: Ancient-Style Poems (*koshi*) and Regulated Verse (*risshi*)," *Japonica Humboldtiana*.

For a somewhat different way of handling the concrete and implied meanings of *kanji*-constructed poetic lines, see the sample Yuan Haowen poem translated in John Timothy Wixted, "One Westerner's Research on Chinese and Japanese Languages and Literatures," *Asian Research Trends* (The Toyo Bunko), New Series 4 (2009), pp. 106-108 (Chart I) and the explanation on p. 85.